

FEBRUARY 12, 1916

TEN CENTS

THE NEW YORK CLIPPER



LENORE ULRICH

Oldest Theatrical Journal in America
Founded in 1853 by Frank Queen

THE SONG THAT THRILLS YOUR AUDIENCE

M-O-T-H-E-R

A WORD THAT MEANS THE WORLD TO ME.

This is the song that newspapers all over the country are talking about

BOSTON 181 Tremont Street CHICAGO 145 N. Clark Street
LEO. FEIST, Inc. PHILA. 135 W. 44th St., New York
ST. LOUIS Broad & Cherry 7th & Olive Sts. 'FRISCO Pantages' Building

THE FIRST REAL SENSATION OF 1916

NOTE-- THE AVERAGE HIT IS A JOKE IN COMPARISON WITH THIS SONG. IF YOU ARE TIRED OF USING WAR SONGS AND THE SAME TIME REQUIRE A TREMENDOUS APPLAUSE WINNER, TRY THIS ONE; IT WILL OPEN YOUR EYES. WHY USE THE AMERICAN FLAG!

GIVE A LITTLE

CREDIT

TO YOUR

DAD

FIRST VERSE

You hear a song of mother dear, no matter where you go,
They tell of all her noble deeds, and it's correct I know,
But when you speak of mother and her kind and loving ways,
It strikes me there's one other who deserves a word of praise.

CHORUS

Why don't you say a word for poor old father,
I know that he'd do just as much for you.
Since you first played with a rattle,
He's helped you fight life's battle and you've always found him tried and true.
You'll miss him when he's gone, so treat him kindly,
And overlook what faults he might have had.
Keep right on praising mother, but remember there's another,
And give a little credit to your dad.

SECOND VERSE

We always think of mother's feelings if a wrong we do,
But none of us consider that it might hurt daddy too,
Tho' mother is our stand-by in all worries, cares and ills,
We can't forget that father is the one who pays the bills.

DO YOU REALIZE HOW WONDERFUL IT IS WHEN YOUR AUDIENCE GIVES YOU CREDIT FOR PICKING A GREAT SONG? THE PUBLIC IS TIRED OF "MOTHER" SONGS, AND YOU WILL SURELY GET A LOT OF CREDIT IF YOU SING A LITTLE ABOUT "DADDY." Words by WM. TRACY. Music by NAT VINCENT.

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y. CITY.

CHICAGO: 123 N. CLARK ST.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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FRANK QUEEN, 1853.

NEW YORK, FEBRUARY 12, 1916.

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THEATRE TAX BILL WITHDRAWN BY LEGISLATIVE COMMITTEE IN BOSTON.

MANAGERS NOT TO SHOULDER EXPENSE.

VOTE UNANIMOUS.

In Boston, Feb. 3, the legislative committee on taxation voted "leave to withdraw," on a bill that would have compelled theatres to pay a State tax of two and one half per cent. of the receipts of each performance.

Judge Albert J. Brackett, counsel for the Boston Association of Theatrical Managers, told the committee that, even as conditions were now, theatres would eventually be forced off the main streets and the salaries now paid to stars would gradually fade.

"The high cost of theatricals is the direct result of the public demand for expensive productions," he said. "You can't run a show now like you could ten years ago. Unless your company is filled with stars and extensively costumed the newspapers will say that it is only ordinary, and the people won't attend."

"If this situation keeps up the theatres will move to the back streets when their present high priced leases expire. There will shortly be a revolution in the high prices now paid to stars."

The judge added that most of the musical comedy stars visiting Boston drew down at least \$3,000 envelopes each week, while large musical productions represented outlays of \$70,000 or more. He offered to produce the books of several Boston theatres before the committee in executive session. Counsel's statements were corroborated by a representative of the Keith interests. Several members of the committee said that the bill had a kernel of merit, in that it proposed a tax on luxuries, but agreed that from the managers' standpoint there was no luxury involved. The report against the bill was finally made unanimous.

"CURSE OF NATION" PRODUCED.

"The Curse of a Nation," a three act melodrama by Barry Gray, received its initial production Feb. 1 at the Auditorium Theatre, Westfield, N. J., with the following cast: Howard Dorsay, Geo. C. Raymond, Walter Burns, Earl White, Chas. J. Ebinger, Herbert Smith, Blanche Woodhull, Mary Swayne and Marion Donnelly.

Jas. J. Brown is manager; J. Barnes, business manager; Geo. C. Raymond, stage manager, and Herbert Smith, assistant and stage carpenter.

DIVORCE FOR MRS. BROADHURST.

Mrs. Harriett Broadhurst, wife of Thomas W. Broadhurst (brother of George, the author), was granted a divorce by Judge Kersten, in Chicago, Feb. 2. They were married in 1881, and separated in 1913. "Infatuation for other women" was the charge.

ORIGINAL CASTS FOR ROAD.

Following Al. Jolson's year's tour, there is now a plan on foot by which the Shuberts intend sending the original companies of their New York attractions out on the road for longer periods.

The fact that New York first nighters are wont to grow weary of seeing the same faces in Broadway productions has moved the Shubert management to do as they did with Jolson.

In the past in many instances a play is sent on the road with one or two of the original cast, and is announced as "the original New York com-

pany." Therefore the sending on tour of the original organizations will allow the managers to try out coming stars, and it should prove as profitable to them as it would pleasing to the first nighters who demand new material.

REICHER TO PRODUCE TWO MORE.

THROUGH WITH "WEAVERS."

Emanuel Reicher has changed his mind about abandoning his producing plans, as previously announced, and will present two more plays at the Garden Theatre following the run of "The Weavers."

The first will be "Rosmersholm," by Ibsen, which will be followed by an American comedy called "Papa," by Zoe Alkens, and which has never been presented on any stage.

Since Mr. Reicher dropped from the cast of "The Weavers," the piece has been conducted on a commonwealth plan, a committee of five members of its cast attending to the business end of it.



THE HATHAWAY PLAYERS,
At Brockton, Mass.

NEW TARIFF.

A new tariff adopted by the Canadian Pacific Railway eliminates the wide jump to Edmonton for acts playing the Pantages time, and saves something like \$7 on each fare.

SHUBERT APPEALS LIEBLER DECISION.

ACCOUNTING OF RECEIVER DEMANDED.

Arguments were heard in the Court of Appeals, in Albany, Feb. 3, in the case of Theodore A. Liebler and George C. Tyler, appellants, against Lee Shubert, respondent, the appeal being from the affirmative of a decision by the New York trial term, in which the complaint was dismissed in an action for the dissolution of partnership between the parties, and an appointment of a receiver in the production of "The Blue Bird."

In October, 1910, an agreement was made between Liebler & Company, the plaintiffs, and Shubert for the joint production of the attraction in the United States and Canada. Liebler & Company were to stage it and Shubert was to manage it and have charge of the finances. Charges were made the defendant had made false statements, misapplied the profits and refused a demand for an accounting.

The defense testified that Shubert made the contract for the Shubert Theatrical Company in 1909, whereby Liebler & Co. were to book their attractions for five years and share the profits in the presentation of "Ysobel" and Olga Nethersole enterprises in which the Shuberts dropped \$74,000. The plaintiffs obtained a half interest in "The Blue Bird," continued and obtained an advance of \$34,665.20, later getting an additional \$25,000 under threat to break the booking contract and give their attractions to the rival agency of Klaw & Erlanger. Liebler & Co. then canceled their contract and made said transfer to K. & E. interests, who loaned the firm \$100,000.

The question is whether Shubert made the contract for his corporation and was entitled to his counter claim for damages for the booking contract, or acted as an individual. The trial justice took the latter position and dismissed the complaint as well as the counter claim.

David Leventritt appeared for Liebler & Company, and Charles H. Tuttle for Lee Shubert.

TRUNKS DESTROYED.

Robbers entered the baggage room of the Union Depot, at Jacksonville, Fla., Thursday night, Jan. 27, got away with about \$300, and set fire to the baggage. The fire was not discovered for some time, and nearly gutted the baggage room, destroying between four and six hundred pieces of baggage, including the bill trunks belonging to the "Freckles" Company B, under the management of Darrell H. Lyall. Mr. Reichtin, the agent of the company, phoned to Mr. Lyall, and he left on the night train for Jacksonville, arriving there at 6.45, settled with the Terminal Company for damages, and left at 9.15 to rejoin the company at Sanford, Fla.

TO PRODUCE PRISON PLAY.

John Galsworthy's prison drama, "Justice," will be produced by the Corey, Williams & Riter producing firm shortly. The piece had its first showing at Manchester, Eng., by the Horniman Players, and about the same time in London, with Granville Barker directing.

Iden Payne, who directed the Manchester production, has been chosen by Mr. Galsworthy to put it on here, with a cast evenly drawn from the American and English stage, those best known of the original company, being O. P. Heggie.

The principal role will be played by John Barrymore.

YOUNG PRUETTE ON TOUR.

William Pruette Jr. began a tour at Paterson, N. J., Feb. 4, in "When Dreams Come True."

WRONG BILLING IN VAUDEVILLE HOUSES.

MANY ACTS SUFFER IN CONSEQUENCE.

BOOKINGS CANCELED.

An evil, altogether unnecessary, is that of managers of vaudeville houses allowing acts to play under the name of established acts.

There is naturally some excuse for the management of a house not reprinting the programs when an act is booked and billed but fails to appear, but there is no excuse for posting the cards bearing the name, or names, of said act and then allowing another act to represent an established one.

Invariably the act which substitutes is inferior to the original, and usually is accepted as the original by the audience—and in cases where the critics and agents, or their representatives, do not personally know the performer or performers announced, the act appearing is reviewed and a report or criticism, whichever the case may be, is written up giving a "roast" to a turn that did not show.

The cases of Emily Egomer, the Three American Comiques, and Skipper and Kastrup, are good examples of how this practice hurts the reputation of those misrepresented. At the Grand Opera House, Jan. 31, the matinee cards were posted announcing Emily Egomer. The "single" who appeared as Miss Egomer gave so poor a performance that she was canceled immediately thereafter. In this case the representatives of two agents sent in bad reports and it was not until after the article appeared in *THE CLIPPER* of Feb. 5, that these reports were found to be, not on Miss Egomer, but of a "substitute act."

In the case of the Three American Comiques, these boys were astounded when they learned that their act was caught at the Bronx Theatre, Sunday, Jan. 30, and the reports were so poor that their booking stopped. Later it was discovered that these "amateurs" appeared in make-up identical to that formerly used by the Americans, two doing tan, and the third member whiteface.

The fault here lies in the stage manager using the first name suggesting itself, and was probably done without any intention to harm the reputation of the American Comiques. However, it is an inexcusable error, in view of the fact that there was an act already using the caption.

Skipper and Kastrup met with a similar occurrence a short time ago, when they were booked to appear at a Moss house but canceled, and another act, also male and female, played the date, using the Skipper and Kastrup billing. This act was "panned" in several papers, and the absolute silliness came in the form of each write-up mentioning Miss Kastrup's hat, whereas she does not wear one during the entire act.

There are innumerable cases that could be mentioned, but the above shows sufficient cause for the discontinuance of this practice, as plenty of names and captions can be manufactured without interfering or misrepresenting any that are already established.

POSTERS ORDERED DOWN.

United States Attorney Preston directed the management of the Savoy Theatre, San Francisco, Cal., to remove a number of posters of war films from the lobby of his house last week.

Protests that the posters, which stated the scale of pay for various ranks, were in violation of the Federal law against recruiting were made to Mr. Preston by the German consul, the American Independence Union and German-American organizations of that city.

CLAIRE ROCHESTER QUITS.

Claire Rochester, who was on tour with "A World of Pleasure" Winter Garden company, quit the show last week owing to a squabble over salary with Jake Shubert.

When the "Pleasure" company left the Winter Garden for a road tour, Miss Rochester was engaged to replace Kitty Gordon, and signed a contract for twenty-five weeks. She appeared with the show at Providence and New Haven, and then concluded that the management was not keeping up with certain details of the agreement made with her, and she remained in New York when the

company came in for a rehearsal Sunday, Jan. 30. Her trunks went on to Baltimore, and upon not being restored she consulted an attorney, who threatened legal action.

LAUGHLIN AND GAXTON SPLIT.

Anna Laughlin and William Gaxton are no longer partners in vaudeville. Gaxton is to appear in Douglas Fairbank's old vehicle, "A Regular Business Man," shortly, while Miss Laughlin is preparing a "single" turn.

BILLY SUNDAY AFTER ACTORS.

The army of unemployed actors and entertainers has been increased by Billy Sunday's campaign in Trenton, N. J.

Since his entry into that town there has been practically no business at the cabarets, and as a result, at least fifty entertainers are out of work. All agents who have been booking these places have received instructions to cancel any contracts that have been made and to discontinue signing any others until Mr. Sunday "cleans" the town.

If there is any of the "wherewithal" left, with which to pay the entertainers, Trenton expects to resume its cabaretting after his departure.



MYRTLE LANGFORD.

"The Girl Traveler," now en route for America from Peru.

B. S. MOSS GETS HEADLINERS.

Through an arrangement with the widow of the late Paul Armstrong, the B. S. Moss circuit has booked the sketches, "A Romance of the Underworld" and "The System."

With these two skits, and Edmund Hayes, in "The Piano Mover," Sam Gelsman has three headline acts that have not been shown on the small time.

VIOLET BARNEY FEATURED.

Violet Barney is soon to be featured in a vaudeville sketch, "Complacent Clarence," by Will M. Cressy.

Miss Barney is temporarily appearing with George Wilson and company, in a comedy sketch, "Judge Calhoun," also by Mr. Cressy.

NEW INDEPENDENT CIRCUIT.

EPSTEIN & GOLDBERG, ORGANIZERS.

The secrecy maintained during the absence of M. S. Epstein and J. Goldberg, who only a short while ago joined hands as booking agents, with a franchise on the Loew time, was brought to an end Saturday, Feb. 5, with the hatching of a new circuit.

When completed there will be six full weeks' work over the time, and it is expected that one week stands will be played in the majority of the houses.

At the present writing they have houses in Lynn, Mass.; New London, Conn., and Buffalo, Troy and Albany, N. Y. The Lynn Theatre, Lynn; the Empire, New London, and the Lyric, in Buffalo, will open Feb. 21, followed by the Grand Opera House, Troy, on March 8, with the rest beginning operations not later than April 1.

The small railroad fares and convenience in reaching these towns and the others to be selected will undoubtedly make the route a favorite with performers.

Credit must be given the enterprise on its entering a field where heavy competition exists, and the result will do much towards proving the ability and prowess of the promoters.

COLONIAL PRICES CUT.

Keith's Colonial Theatre, under the management of Alfred T. Darling, at Sixty-second Street and Broadway, is to undergo a cut in admission prices. Beginning Feb. 14 the rates will be reduced to one-half, with fifty cents as top price at night, and matinees at from ten to twenty-five cents.

The class of bills will remain the same, with the acts probably standing a shave on salaries.

The reason is logical enough, when considering the change in the Colonial's surrounding district, thick with garages, show rooms, etc., and the house has been drawing a "neighborhood audience" who will not pay the big prices to see variety shows.

JOINS ALIMONY CLUB.

Nicholas Kroop, clarinet player in the orchestra at Keith's Colonial Theatre, New York, for the past nine years, was adjudged guilty of contempt for failure to pay his wife alimony, Thursday, Feb. 3. He was sent to Ludlow Street Jail for three months where Warden Eugene Johnson is in charge. Johnson, up to two months ago, was president of New York Local Musical Protective Union, No. 1. Johnson will allow him to practice on the clarinet. His job at the Colonial holds good. He placed his own substitute.

VICTOR HERBERT PRODUCES FOR VAUDEVILLE.

Victor Herbert has been coaxed into entering vaudeville as the author of an act, and the United Booking Office magnates are preparing extensive bookings for the offering.

Mr. Herbert calls his production "Victor Herbert's Successes," and it requires the services of four male and four women songsters, with instrumentalists.

FAIR CATALOGUE READY.

The Kohl-Castle Interests, Martin Beck and Mort H. Singer, have just issued their new fairs, parks and exhibitions catalogue, which embraces in its beautifully illustrated pages some of the best known outdoor acts in the world. The whole book shows distinct "class," and will prove a valuable reference guide for all State fair managements.

CHICAGO'S NEW VAUDEVILLE HOUSES.

The Chicago United Theatres Co. has been incorporated by A. E. Whitbeck, Harry Farnham and J. C. Matthews. The capital stock is \$500,000. New theatres, with seating capacity of 2,500, built on one floor plans and called "Amphitheatres," are to be erected at Forty-seventh and Ashland, and Sixty-third and Halsted. The policy is not announced, but J. C. Matthews' connection with the enterprise suggests Pantages' vaudeville.

NEW TEAM.

Marie Flynn and Joseph Herbert Jr. will enter vaudeville with a new musical act.

WHITE RATS PLAN INVINCIBLE AMALGAMATION.

TO COMBINE WITH MUSICIANS AND STAGEHANDS.

REFERENDUM ON AMALGAMATION AND STRIKE LEVY.

At the meeting held Feb. 1, two important resolutions were adopted regarding two referendum votes, in connection with the ballots for the coming election, for which nominations must be in by midnight on Feb. 26.

One is: Are you in favor of an offensive and defensive alliance wherever and whenever possible, with the organized musicians, organized stage hands, and all other organized bodies of the theatrical employees?

The other: Do you grant the international board, in case of necessity, power to order a levy of five per cent. on all actors' salaries, who may be working in other theatres during a strike or lock-out?

The effect of the proposed amalgamation with the musicians and the stage hands, if consummated, need not be pointed out to any one who has had any experience in dealing with those organizations.

The levy of five per cent. is planned as a preparedness measure for contingencies which may arise.

In denying the rumor that the election, which ordinarily would not take place until July, was moved forward because of dissatisfaction of the members with the present board, Harry Mountford said: "Any such statement is merely sensational talk on the part of the gossipers. We have to spend several hundred dollars on these referendum votes, which must be decided upon at once regarding these moves, and we decided to combine the election of officers to save a like amount later on. Every member is to have a voice on the questions, to insure a complete expression of their wishes, and to give no one an opportunity to say that they had not been consulted. If the required number of voters decide in the affirmative, as seems assured at this writing, the White Rats of America will have to take action accordingly."

"The present board of officers was elected by about 200 voters, and as the membership has increased to remarkable numbers it is but fair that all the new members should have an early opportunity to indicate their wishes as to the make up of their officers and directors."

The present officers are: Frank Fogarty, president; Alf. Grant vice-president, and Harry Mountford, international organizer.

Mr. Mountford, who is occupying an elective position, is anxious to have his occupancy of the office ratified by a vote in which every member has a say.

Needless to say that he will be elected unanimously. There will also be elected a secretary-treasurer and twenty-one directors.

It will be recommended, as passed in resolution, that no member shall pay more than five per cent. for an engagement; that the policy will be "the closed shop;" an equitable contract, fair to both parties, and the establishment of a board of arbitration to settle all disputes.

Other resolutions provide for a referendum vote to settle any disagreement on a question of policy which may arise between the international executive and a majority of the international board, thus insuring the rights of all members to indicate their wishes as to the action of the executive head.

A question agitating the White Rats at present has arisen over the derogatory remark claimed to have been made by the accredited employee of a big booking office, regarding a deceased member of the order during the passing of the funeral procession. The booking office was appealed to in the matter by Mr. Mountford, but his communication had been ignored. An open letter regarding the occurrence, offered for publication to the "official organ," was turned down.

The White Rats' ball will be held at New Amsterdam Hall, March 16, and all the committees are busy, especially the ladies. Jack Mason will arrange the grand march, and Ernest Cutting will furnish the music.

KEITH IN BASEBALL.

A. Paul Keith has become a baseball magnate. He has bought a large bundle of stock of the Boston National Baseball Club and has been elected a member of the board of directors of the

Braves. The team was recently sold by James Gaffney, of New York, and others to local men of prominence. Mr. Keith is also president of the Boston Athletic Association.

NEW THEATRE FOR CAMBRIDGE.

A new \$200,000 theatre will be built in Cambridge, on Massachusetts Avenue. It will seat two thousand, and vaudeville and pictures the policy. It will be conducted by the Gordon's Olympia Company.

'FRISCO'S \$225,000 VAUDEVILLE THEATRE.

San Francisco is to have a new vaudeville theatre erected on the old Y. M. C. A. site, at Ellis and Mason Streets, to cost \$225,000. Sale of the property was made by W. B. Bourn to the Ellis Street Investment Company, for \$350,000.

Eastern capital purchased the site, and it is said an Eastern corporation will build the house.



EVELYN WARE AND HILDA BARR,

Presenting a neat singing act on the U. B. O. Time.

QUITS ONE FIELD FOR ANOTHER.

Arthur Pearson, who managed the Yorkville Theatre, New York, American Burlesque Circuit, resigned last week, and will enter the vaudeville game as agent and producer.

NEW AGENCY FORMED.

Jack Henry and Lee Muckenfuss have formed a partnership, and have opened offices in the Putnam Building. Their franchise is for booking on the U. B. O. time.

ARDELL IN NEW ACT.

Franklyn Ardell opened his vaudeville tour in a new act, "The Wife Hunter," at the Trent, Theatre, Trenton, N. J., Monday (Feb. 7). He is booked for the Alhambra, Feb. 21.

GRAVES IS GEN. MGR.

Guy A. Graves is general manager of Proctor's new Palace Theatre, Yonkers, N. Y., which opened Jan. 31. William D. Waldron is resident manager of the house.

WILBUR YOUNG, tenor singer, is at Proctor's Twenty-third Street Theatre this week, an added attraction to the regular picture service.

LEON DAUGHTERS has closed with Vogel's Minstrels, and will be with a circus next Summer.

NOTABLE TRIBUTE TO WILLIAM WINTER.

William Winter, many years dramatic critic of *The New York Tribune*, and among the most honored names of contemporary literature, received Feb. 4 one of the most notable tributes ever paid to an American man of letters. It was a memorial signed by the President of the United States and many men and women whose names stand high in every field of art, requesting that he accept, in celebration of the eightieth anniversary of his birthday, a testimonial in recognition of the service he has rendered to American literature and, more especially, to the American stage.

It was suggested that this testimonial take the form of a special theatrical performance in some New York theatre, and while the nature of the entertainment has not been settled, there is reason to believe that one important feature will take the form of a Shakespearean pageant.

The preparation and details of organization for what will undoubtedly prove the most memorial event of the theatrical year have been proceeding quietly for several weeks.

NEW YORK TO HAVE ANOTHER THEATRE.

Another feature theatre is to be opened in New York, in March, according to the representative of Wallis Clark, producer of many short plays in vaudeville for the past three years. Mr. Clark, himself, played Scrooge in vaudeville in this country, and is arranging to open a theatre for the presentation of short plays only.

VOEGTLIN WINS SUIT.

The suit Arthur Voegtlin had against the Shubert-Anderson Co. came to a close Feb. 2 in the Supreme Court, when the former director of the Hippodrome collected in the neighborhood of \$4,000.

The case was to have gone before Justice Goff and a jury, but when it was called for trial, Nathan Burkan, representing Mr. Voegtlin, announced that a settlement had been made.

In January, 1915, Mr. Voegtlin, William J. Wilson, stage director, and Manuel Klein, musical director, were dismissed from the Hipp's activities. Voegtlin and Wilson both held contracts and filed suit for damages. Mr. Wilson lost his action.

The trouble arose over four trumpets which Jake Shubert sent to the Hippodrome for use in a Winter Garden production. The trio were dismissed when they refused to sanction the loan.

CHARGE AGAINST GILMORE.

Dwight O. Gilmore, manager of the Court Square Theatre, in Springfield, Mass., was summoned to Boston Feb. 3 by the district police to answer a charge of presenting a performance of an unlicensed play, "The Massacre of Kisheneff."

The State authorities discharged him after hearing the testimony.

M. O. H. GETS BIG REVIVAL OF "IN OLD KENTUCKY."

Within a fortnight Phil Niven and "Doc" Potter (who furnishes horses for stage purposes) will make an elaborate production of "In Old Kentucky" at the Manhattan Opera House. Only players with "names" will be engaged to play the leading parts. The famous race scene is to be made a great feature of the production.

At present the stage of the Manhattan is being used for rehearsals of "Robinson Crusoe Jr.," the forthcoming Winter Garden production (Al. Jolson, star), but as soon as the show is ready for the out-of-town opportunity, the stage will be almost entirely rebuilt for "In Old Kentucky."

GOING INTO MUSICAL COMEDY.

When Marjorie Rameau finishes her contract in "Sadie Love" she will be presented in a new musical comedy. Miss Rameau was successful in musical plays in the West before New York saw her.

BOOTH LANDMARK COMES DOWN.

The former home of Edwin Booth, at 386 Washington Street, Dorchester, Mass., is being torn down for the substitution of a block of stores.

The building has been a landmark in the town for nearly a century.

JOHN CORT TO GET H. O. H.? NO FOUNDATION FOR REPORT.

REPRESENTATIVES OF BOTH PRINCIPALS MAKE DENIAL.

A rumor that seemed to be without foundation, and which has been taken seriously in certain quarters, has John Cort in control of the Harlem Opera House, a Keith try-out house.

It further states that the house in question has been a losing proposition for some time, and that Cort would assume the management some time next season and put in combinations.

John Lambert, representing the Cort interests, denied that negotiations had been entered into with the Keith people.

The change is said to take place Oct. 1.

FROM THE WEST.

Wm. H. Rayner is now house manager at B. S. Moss' Prospect Theatre, New York, replacing Joseph Greenwald. He was manager at the Empress, Milwaukee, for three years. He has eliminated the publishers' and Oriental nights and will work out newer ideas.

BLANCHE RING SCORES IN NEW PLAY.

ATLANTIC CITY.—Blanche Ring made her first appearance in straight comedy at the Apollo, here, to-night (Feb. 3), in Al. H. Woods' production of Willard Mack's new play, "Jane O'Day from Broadway," and scored an individual success.

In Miss Ring's support are: Helen Reimer, Helen Lowell, George Packus, Francis Conlin, Noel Arnold, Maud Hanaford and Al. Lydell. The verdict looks as though Mack has given another hit to Woods.

SWITCHED.

Fred'k Leopold and Charles E. Thropp, who recently changed positions as managers of the Colonial and Nixon Theatres, Philadelphia, are now back at their old houses—Leopold at the Nixon, and Thropp at the Colonial.

DE VRIES SQUABBLE SETTLED BY CANCELLATION.

The Pat Casey Agency and H. B. Marinelli are having a dispute over the right of booking and handling the act of Henry De Vries.

This act was booked at the Palace Theatre the week of Jan. 24, and the Orpheum Circuit to follow, by the Pat Casey office. H. B. Marinelli immediately laid claim to all commissions accrued and accruing, by claiming to have an agreement with the U. B. O., giving the Marinelli Agency the sole right to book foreign acts on this time.

In the meanwhile Henry De Vries has canceled his Orpheum Circuit tour, and the Pat Casey office continues to handle the future booking. Also, it is said, no written agreement has been made with the Marinelli office containing the above stipulation, and commissions have been paid Casey.

TRIED IT. COULDN'T MAKE IT.

Matt Keefe and Emil Subers were booked at B. S. Moss Jefferson Theatre first half, Jan. 31. Keefe took sick and the act quit Tuesday, Feb. 1. They went to Regent the last half of week, opened Thursday afternoon, and again were compelled to quit.

WEBSTER AND W. V. M. A. WILL NOT AFFILIATE.

CHICAGO.—George H. Webster, of the Webster Vaudeville Circuit, makes a statement to the effect that he does not intend to affiliate with the Western Vaudeville Managers' Association.

Webster formed his vaudeville circuit some years ago, and it has rapidly increased in size, until now he is rated one of the largest independent bookers in the game.

JOLSON NOT RESPONSIBLE.

Last week Supreme Court Justice Hendrick dismissed a suit brought against Al. Jolson by Henry Kelly and company, to make the Winter Garden star pay \$150 as *pro rata* share as a director, of responsibility for a bill for provisions and fruit

supplied the defunct Vaudeville Comedy Club, before it collapsed.

Attorney William Klein represented the defendant, and James Morton and Gene Hughes, also former directors of the V. C. C., testified for Jolson.

The club owed about \$15,000 when it went out of existence.



JACK LEMLEY,
In Vaudeville.

ADELE ROWLAND AT PALACE.

Through the recent scrap at the Forty-fourth Street Theatre, and in which Adele Rowland was handed her two weeks' notice, vaudeville is to profit again. Miss Rowland will make her vaudeville appearance at the Palace, Monday, Feb. 14, with Harry Carroll, the composer, at the piano.

CLARK MANAGING PALACE.

Carl H. Clark, the well known circus agent, recently advance agent and assistant manager of the Orpheum Theatre, Detroit, Mich., is now house manager of the Palace in Detroit, that city's largest continuous vaudeville house.

BECK AND VINCENT LEARNING.

Martin Beck and Frank Vincent, who are sojourning at Palm Beach, Fla., are taking boxing lessons from Leach Cross, who is at the society resort for a three weeks' rest.

SCHAEFFER IN PICTURES.

Sylvester Schaeffer, who has been collecting a handsome salary for being featured on the Loew Circuit, has decided to take a crack at moving pictures. His first appearance on the screen will be in Sir Walter Scott's "Ivanhoe."

MRS. NICK HUFFORD and the two young Huffs, Mary Frances and Nick Jr., joined the hotel expenses of half the Hufford and Chain act in Chicago this week. The act is working the Association time.

JOSEPH MACNICHOL is ill and in straightened circumstances, with a family dependent upon him, at 434 Jefferson Street, Brooklyn, N. Y., and would appreciate any aid extended him by his friends.

EDNA DRISCOLL, a Cincinnati girl, on the night of her debut as a cabaret singer was summoned to the bedside of her dying father, Daniel Driscoll.

FRANKIE HALL is in Rochester recovering from an attack of the grippe, and expects to be back on the Gus Sun time shortly.

BILLY O'BRIEN, former tenor of the American Harmony Four, had three big weeks at the Baker, Rochester, singing the latest song hits from the box. "Mother" proved his big applause getter.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

THE REGISTRY BUREAU,

NEW YORK CLIPPER, 47 W. 28th St., New York.

.....	Date.....
NEW YORK CLIPPER REGISTRY BUREAU:	
Enclosed please find copy of my.....	
entitled	
for Registration.	
NAME.....	
Address.....	

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

Additional certificates issued:

755—Seumas O'Connell.....Comedy	765—Geo. L. Gregory.....Titles of Plays
756—Billy De Rose.....Chorus	766—Wm. A. Maxwell.....Scenario
757—F. M. Willard.....Title	767—Joseph Beardwood.....Play
758—R. S. Staples.....Drama	768—Adolph H. Kuster.....Title of Act
759—Hal Worth.....Scenario	769—Leo Nadell.....Business
760—Kathleen Kla-wah-ya.....Billing	770—Paul Mell.....Song Title
761—Ira H. Moore.....Title of Play	771—Thornton J. Baston.....Titles and Scenarios
762—Wilbur Dobbs.....Song Lyric	772—Sidney B. Holcomb.....Song Lyric
763—Geo. E. Wagner.....Scenario	773—Happy Mack.....Billing
764—Wm. A. Quick.....Patter	

February 12

THE NEW YORK CLIPPER

THE NEW YORK CLIPPER

Founded in 1883.

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS.

ALBERT J. BORIE

EDITORIAL AND BUSINESS MANAGER.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 504 Ashland Block, Chicago, Caspar Nathan, manager and correspondent.

SOUTHWESTERN BUREAU

Al. Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

GRACE VALENTINE has returned to New York from Florida.

CHARLES TINGLE is understudying for John Charles Thomas in "Alone at Last."

GEORGE MACFARLANE will begin his season in "Heart of the Heather," at the Plymouth, Boston, Feb. 28.

MR. and MRS. CROSBY GAIGE, Mr. and Mrs. Edgar Selwyn (Margaret Mayo) will sail for Havana, Cuba, Feb. 12, for a month of sightseeing.

PERCE E. BENTON opened at Albany, N. Y., Jan. 31, in support of Florence Roberts, in "The Eternal Magdalene."

"THE GREASERS," a one act melodrama, was given Feb. 8 at the Century, at the second benefit for the British-American War Relief Fund.

MAUDE ADAMS will continue in "The New Minister," at the Empire, instead of replacing the play by others in her Barrie repertoire.

"KATINKA" will have a special matinee at the Forty-fourth Street Theatre, on Washington's Birthday.

THE WILL of William ("Joe") Murphy, who died suddenly Dec. 31 in the Elks' Club, bequeathes \$450,000 in cash to his widow.

AVON FILMS, Inc., at Albany, Feb. 2; films, scenic photography, travelogues, photoplays; \$10,000. A. J. Westernmayer, A. H. Battey, L. Lascelles, 64 Wall Street, New York.

PHYLIS PARTINGTON, Dorothea Vaughn, Alice Galliard and Max Laube are in the cast of Andreas Dippel's new musical play, "Princess Trala-la" which is playing in Newark this week.

"THE EARTH," James Bernard Fagan's drama, will be the fourth offering of Grace George's repertoire company at the Playhouse, the first performance taking place Feb. 15.

VIVIAN H. BULMER wishes us to deny that she was recently married to Chester Clyde, playing the Levey Fisher time. Miss Bulmer is still single, doing a "single" in vaudeville. She was never associated with Mr. Clyde as a partner, except when they were members of the same stock company.

"PROTECTED MATERIAL."

That is the title given to its "new" installation by *Variety*, under the lame pretext that THE CLIPPER has lapsed its Registration Bureau.

As a matter of fact, THE CLIPPER is receiving each day a number of entries in this department for which certificates are being issued, and there has been no lapse of this feature, original with a member of THE CLIPPER staff, through an idea inspired on a Sunday night three years ago by a chance remark concerning a dispute as to who had been the first to do a certain piece of business on the stage, and without any outside suggestion, or mental or physical telepathy or communication. And there is no affidavit required.

Now the "concentration of thought" has resulted into the purloining of this idea, by a paper, which by its action in using this feature belies the very name it has selected for the department. "Protecting Material" indeed, by a paper which commits an abuse it seeks to correct.

The best laugh of the season has been handed out by the lame attempt made by *Variety* to show a simultaneous claim to the department, with that of THE CLIPPER.

Will *Variety* be equally frank in disclosing, as it fails to do, just where and when anyone connected with that publication got their idea, which prompted it to pay out good money to have the "Protected Material" idea set into type, perhaps in the hope that THE CLIPPER might defer for one week the installation of the CLIPPER's own idea, which some sharp eared *Variety* man might have accidentally heard mentioned, between the time it was conceived and when it was published.

The Registry Bureau idea struck THE CLIPPER man at about 11 one Sunday night. The announcement notice was written the same night, submitted to the editor Monday morning, and rushed into type for publication in the issue that was published on Wednesday.

Variety says it will print affidavits from two employees to the effect that the same idea exactly as THE CLIPPER published it ahead of *Variety*, was in type for the Friday issue of *Variety* that week, when THE CLIPPER used it the preceding Wednesday.

Not a hard thing to set the type when THE CLIPPER appeared Wednesday, and *Variety* did not go to press until Thursday.

Furthermore, THE CLIPPER did not make any secret of the department, to be announced that week, well knowing that no other paper could possibly beat it to it, and the originator of the idea consulted a number of gentlemen (who are now within easy reach and can verify any of these statements) as to their opinion of the scheme and their endorsements were unanimous.

ROMA JUNE and GYPSY SPAIN, of the London Gaiety Company, have been engaged for roles in "See America First."

"GOD AND COMPANY," which was presented at two special performances by the Stage Society, is to have its title changed, owing to suggestive pinnings in reviews of it for the use of sacred names.

A. PAUL KEITH and E. F. ALBEE have made arrangements to give a vaudeville show once a week for the balance of the season at the Home for Incurables in the Bronx. Numbers given by entertainers at the Royal and Alhambra will make up the bill each week.

JEANNE JUDSON has been sent ahead of "The Eternal Magdalene" company, which Selwyn & Co. have put on tour to the Coast, with Florence Roberts starred. Miss Judson will visit all the principal cities, presenting sidelight talks on the McLaughlin play.

What remarkable selfcontrol it must have required to defer this plan for three long years! And the cruelty of it! Withholding for all that time, from the originator of the idea, the privilege of gloating over the fact that THE CLIPPER had by prompt action prevented another publication from putting one over on them. It was worth getting out a special on Wednesday.

Variety's editor deferred the plan, think of it, for three years and now tells you that THE CLIPPER allowed it to lapse. Has anyone seen any notice in THE CLIPPER that the Registry Bureau had been discontinued? In the issue dated Dec. 18, 1915, THE CLIPPER published the coupon blank with list of additional certificates, and in THE CLIPPER dated Jan. 29, 1916, the following illustration of the practical use of the Bureau was printed.

THEY PROVE IT BY "THE CLIPPER."

Dell Chain, re-united with his partner, Nick Huford, files this with us:

"Warren and Templeton open at the Royal, New York, next week (Jan. 24). Templeton is using my song, 'My Jennie Dear' (with burlesque slides). This is my own original material, and just before I left New York last Summer I registered, at THE CLIPPER'S REGISTRY BUREAU, my act, 'By Request,' along with the song, 'My Jennie Dear.'

"I also have a copyright of song and material, and wrote to Mr. Murdock, who informs me that Templeton has a copyright of the song.

"There is evidently a mistake somewhere, as we both could not hold copyright to the same material."

The act and song was registered in THE CLIPPER Registry Bureau July 17, 1915.—Editor.

We are receiving each day material for registration, and in this issue appears the coupon and list of persons to whom certificates of registration have been issued up to Feb. 5, 1916. Does that indicate a lapse of THE CLIPPER'S Registration Bureau?

THE CLIPPER Registry Bureau offers all the advantages set forth by us time and time again, and repeated in *Variety* last week.

In THE CLIPPER'S archives, safe from prying eyes, are manuscripts, plays, gags, titles, plans, designs, cartoons, etc., that are protected by this indisputable proof. THE CLIPPER issues a label that may be attached to copies of matter filed with us, when submitted for reading, and THE CLIPPER Registration Bureau fills all requirements.

All those who do not register their material deprive themselves of a permanent proof in any future disputes.

Think of "lifting" the very idea of the department which is to prevent lifting. Anything but that.

MRS. MORRIS CRONEN, the widow of Morris Cronin, is handling Morris Cronin's Merry Men.

CLIPPER circulation went up 1,200 copies last week. Watch it.

THE New Winter Garden Show will open Feb. 10, at the Shubert, New Haven.

"TWIN BEDS" is seen for the first time in Philadelphia this week.

MURIEL HUDSON has been engaged for an important role in the initial production of the Stuyvesant Producing Co., "Come to Bohemia," which will be presented next month.

PYRAMID AMUSEMENT CO., Inc., of Brooklyn, N. Y., was incorporated at Albany, Feb. 2, including restaurants, moving pictures and theatres, with \$20,000. J. R. Schlessinger, J. J. Maloney, E. J. McGrath, 3020 Surf Avenue, Coney Island.

RINGLINGS BACK BIG FIGHT.

SAM McCracken, THEIR RIGHT HAND MAN, IN WITH TEX RICKARD.

WILLARD-MORAN SCRAP, MARCH 17, FOR \$67,500—AT MADISON SQUARE GARDEN.

The story leaked out as we go to press that the big fight will most likely be held in the large arena of Madison Square Garden.

Sam McCracken, being on the "inside" with the Ringling Bros., and the latter being the largest stockholders in the huge amphitheatre, make it more probable that the big bout will be held there, as the circus is scheduled to open there the following week.

The Garden has a license to hold boxing shows under the State law, and it would be impossible for any outsiders to secure a license without taking a year's lease on the building, and also be approved by the boxing commission, so it is a pretty safe bet from this outlook that the big scrap will take place at the Garden.

CROWN FOR VAUDEVILLE.

The Crown, Chicago, which has been playing Stair & Havlin attractions, will return to vaudeville, booked by J. C. Matthews, of the Pantages office.

The Crown is well located for vaudeville, and the consensus of opinion is that the new policy will be successful. Edward W. Rowland Sr., has the lease of the house, and Ed. W. Rowland Jr. is its manager.

The opening bill plays from Sunday to Wednesday, and the second bill will also hold forth four days, after which it will "split" Mondays and Thursdays.

MURRAY IN TOWN.

Tom E. Murray, the comedian, who starred in this country under management of J. M. Hill and Frank W. Sanger, and who has been in England for many years, has just returned for a visit until the war is over.

Mr. & Mrs. Murray have been ten months coming home, having practically made a trip around the world, partly for pleasure and incidentally to dodge the submarines. Mr. and Mrs. Murray are on their way to Palm Beach for six weeks. Mr. Murray has been entertained while here by members of the Lambs Club, Screen Club and White Rats.

ACROBAT FALLS FIFTY FEET.

Willy Santry, of the Santry Bros., doing an aerial trapeze specialty with the Spellman Indoor Circus, fell fifty feet during the night performance at Convention Hall, in Philadelphia, Feb. 1, and was seriously injured.

It was thought at first that he had broken his neck, but later diagnosis disclosed a fractured skull and internal injuries. His condition improved sufficiently to warrant his being moved to his home at 242 W. Thirty-ninth Street, this city, where he is at present convalescing.

TREE AT NEW AMSTERDAM.

It was announced early in the week that Sir Herbert Tree will give his Shakespearean repertoire at the New Amsterdam, upon his return to this city, in March, from acting in motion picture productions in California.

Elsie Ferguson and "Margaret Schiller" will be moved from the New Amsterdam to another Broadway house when Tree arrives.

SPELLMAN SHOW LOSES OUT.

The Frank P. Spellman Show had a losing week at the Convention Hall, Philadelphia. Attachments held the show stuff, and it is claimed that little if any money was paid to the performers and musicians, some of whom were left badly. The Shriners had an interest on the sale of tickets only.

NEW HOUSES FOR PANTAGES.

CHICAGO, Ill., Feb. 8.—Alexander Pantages, who has a circuit through the West, plans the erection of new theatres in several cities. He has just bought a site in Vancouver, B. C., for a structure to cost \$200,000, and has sites under consideration at Tacoma. His idea is to put up new houses all along the circuit.

"In spite of the business depression, the the-

atrical business all along the Coast is good," said Mr. Pantages to a Western newspaper man, "at least to the Pantages Circuit."

CENTURY FOR DILLINGHAM.

The Century Theatre, in Central Park West, will likely be turned over to a musical comedy producer next season, Charles Dillingham being its manager.

Albert de Courville, manager of the London Hippodrome, also negotiated for the big playhouse, but the present success of the New York Hippodrome under Mr. Dillingham's management caused the Century founders to favor his taking hold.

He is at present recuperating from a brief illness at Palm Beach, Fla.

TO THE TRENCHES.

Valeska Suratt, accompanied by fifty thousand cigarettes for the soldiers in the trenches, sailed Monday for England on the *Noordam*, announcing her intention of joining one of the hospital units in France.

She also expects to help entertain the soldiers with songs and a moving picture machine with which she will project some of the films in which she has acted.

AFTER "MARIE ODILE."

A delegation representing Catholic societies called upon Director Willson, at the City Hall, in Philadelphia, Feb. 6, in regard to the revision of parts of "Marie Odile," to which objection had been made. Representatives of the manager of the play and its star, Frances Starr, were present, and agreed to make the changes. Parts of the second and third acts are eliminated, and other parts revised.

It is rumored that German societies will begin an agitation for the suppression of the play, claiming it portrays the German soldier in an unfavorable light.

REICHER WINS.

Justice Wells, in the Ninth District Court, handed down a decision early in the week in the case of Julius Hopp, who sought to recover from Emanuel Reicher a claim for salary alleged to be due on a contract which was terminated by Mr. Reicher. The Justice decided in favor of Mr. Reicher.

FARRAR AND TELLEGEN WED.

Geraldine Farrar, the famous soprano of the Metropolitan Opera Company, was married to Lou Tellegen, the well known French actor, in this city, Feb. 8.

The groom is twenty-nine years of age, while the bride answers to thirty-two summers.

Mr. Tellegen will open in "The King of Nowhere," Feb. 11, in Albany, N. Y., while Miss Farrar will re-appear as the star at the opera house on St. Valentine's Night in "Tosca."

PERIQUET TO PRODUCE.

Fernando Periquet, who sailed for Cadiz on the *Montserrat*, of the Spanish line, Feb. 7, will return to this country next season, to help produce a new Spanish play which is to be put on there before it is seen in Spain. The play, yet unnamed, is being translated into English by James Weldon Johnson.

MONROE-JOYCE.

Chauncey A. Monroe, who is appearing at the Hippodrome, Baltimore, this week, in his sketch, and Marguerite Joyce, who is a member of his company, were quietly married while in New York, last week.

Mr. and Mrs. Monroe both hail from Reading, Pa.

STALLED.

The "Mutt and Jeff" Co. was stalled at Los Angeles, Cal., for several days, owing to the floods.

MOUNTFORD SENDS A LETTER.

International Organizer Harry Mountford, of the White Rats, sent the following letter to Messrs. Albee, Goodman and Murdock, of the United Booking Offices:

"JAN. 28, 1916.

"DEAR SIR: The last sad rites of this organization were given to-day to a deceased member of this order, Wynnfield Douglas.

"As the funeral cortege passed the front of the Palace Building, a procession composed of actors who had no other thought than respect for their deceased fellow member, a man whom I am given to understand is an employee of yours or your corporation (here follows the name), was standing in front.

"As the deceased passed, he said to several actors who were standing near, and in the hearing of the mourners, 'What the h— is the difference; there's another criminal gone.'

"I am sure you are not aware of this, nor are these your sentiments, because I do not believe that you earn your living from criminals, and even were the statement true that it was a criminal, or that all actors were criminals, I do not think it was either the time, the place or the opportunity to utter such sentiments.

"I hope you will take this matter up with this man, and see that he is adequately punished for his disgraceful remarks and conduct.

"Very truly yours,

"(Signed) HARRY MOUNTFORD,

"Secretary Board of Directors."

Up to the time of going to press no report of any action taken by the gentlemen addressed has been made.

WILL FIGHT DIVORCE.

Mrs. Nellie Roche, of San Francisco, will make effort to have the divorce decree granted her husband in Chicago declared null and void.

"Billy" Roche is a fight promoter and referee. Hamilton A. Bauer, Mrs. Roche's attorney, claims that the decree was granted on a "dead" divorce bill, filed in July, 1913, dismissed and lately revived, Mrs. Roche receiving no notice that the suit had again been brought up in court.

Mrs. Roche recently sued Pauline Lord, an actress, for alienation of her husband's affections, the actress claiming him as her husband, and Roche stating that his marriage to Mrs. Nellie Roche in 1890 was illegal.

CUTLER HEARS FROM HOME.

Harry Cutler, the English comedian, has just heard from his brother, who joined the army and was in the fighting from the first day, saying that he had been wounded twice. Cutler was in England at the outbreak of the war, but seemed to think the American atmosphere healthier.

KIEFERT TO CONDUCT.

The Marbury-Comstock Company have engaged Carl Kiefert as conductor for their production of "See America First." He was for many years conductor at the London Gaiety.

MAUDE TO DROP "GRUMPY."

Cyril Maude, playing in Cincinnati this week, announces that this season will mark his last appearances in "Grumpy." He will present a new play in New York upon his return from abroad next Fall.

MCINTYRE IN FARCE.

Charles Dillingham is already outlining plans for at least two minstrel comedies for next season, and for one of them has placed Frank McIntyre under contract.

HARRY DILLON DEAD.

Harry Dillon, formerly of John and Harry Dillon, comedians and song writers, died Feb. 6 at his home in Cortland, N. Y. Burial was made 8, in that city.

ACTS OWN PLAY.

Marjorie Patterson, a native of Baltimore, Md., appeared in the new playlet, "Pan in Ambush," written by herself, at the Court Theatre, London, Feb. 6, acting title part.

BONHEUR DINED.

Lucien Bonheur, director of the Theatre Francais, was the guest of honor at a dinner given in the foyer room of the theatre Sunday night, Feb. 6.

MORE "CUTS" IN STORE.

IF BIG CIRCUITS ABSORB "SMALL-FRY" AGENTS WHO WILL CONTINUE TO BOOK ACTS UNDER "STARVATION SCALE?"

ALL VAUDEVILLE WILL BE CHEAPENED CONSIDERABLY.

(Special to THE CLIPPER.)

CHICAGO, Feb. 7.

The connecting link between vaudeville agents controlling first class houses and those gleaning a rake-off from circuits heretofore held in contempt by "big powers" is gradually narrowing, until it looks as though the time when the movement will result in a cheapening of the entire vaudeville stage is not far distant.

Some time ago, contest agents sprang up, arranging definite programs for popular priced theatres, recruiting their talent from music publishing offices. At first the Lincoln Hippodrome and one other theatre were the only contest houses (two seasons ago), but the idea spread to all moving picture theatres, until there was a great demand for performers to fill these dates at two dollars per night. There were not enough music publishers' pluggers to go around, and regular singers, who found it impossible to get engagements in vaudeville for one reason or another, consented to work for this small fee, though most of them had been accustomed to earning large salaries.

A few shrewd agents booking picture houses built up a circuit of outlying houses that had failed as regular vaudeville theatres, supplying talent at a low price, enabling the managements to offer entire programs at regular moving picture admission fee scales of prices. Some performers found they made as much from these agents as they did from "ten per centers" who deducted a great share of their earnings under various demands. The result was that some of these cheaper circuits presented bills that compared favorably with those shown at first class houses. The increased patronage awarded the cheaper circuits enabled the booker to provide better paid talent, improving their bills to a point where their shows were "thorns in the side" of organized vaudeville.

It is an open secret that some of the smaller circuit men have received overtures from big interests, but their businesses have grown to such an extent that they see greater financial returns in independent booking, even though the opportunity to get "the extra percentage" on bigger salaries is lacking.

However, the smaller circuits are gathering up so many profitable houses that it is only a question of time when they will appear as a factor to be reckoned with seriously by organized vaudeville. The fact that they managed to produce good bills for little money has opened the eyes of big booking interests. If their interests are pooled (as has been rumored frequently) the effect on salaries will be startling. It is predicted that the "cuts" will exceed those previously enacted by far. Judging by the calibre of entertainers willing to try out for the smaller circuit interests, if they are ever merged with organized vaudeville it is very probable that the services of acts heretofore deemed headliners will be dispensed with (unless the headliners consent to an unprecedented cut), and it is an open bet that audiences will not notice the absence of headliners, because some of the acts working for the smaller circuits were placed on good bills of high priced vaudeville not so very long ago.

To those who believe vaudeville interests have reached their lowest ebb, in so far as "cutting" is concerned, the possibilities of pooled interests offers food for serious thought. It is a fortunate thing for the headliner that the smaller circuit heads find their present fields too profitable to embrace the temptation of big time franchises.

NOTICE TO CORRESPONDENTS.

Please have your letters intended for publication in THE CLIPPER dated Feb. 26, reach us by Friday, Feb. 18.

T. M. A. BALL.

The Theatrical Mechanical Association, at New Orleans, La., will hold its annual big ball Feb. 17

at the Athenaeum, that city, for the benefit of their relief fund.

PROSPECT.

(WM. H. RAYNER, MGR.)

Bert and Lottie Walton, in dances and talk, gave a pleasing act, their dancing being well rewarded with applause. Miss Walton makes several classy changes in costume, but her dancing shoes, soiled white, somewhat detracted from the general good appearance.

Renato Latour, who sang in two voices, both exceedingly well, rendered several songs to appreciative audience. A lisp marred his enunciation, but his very fine voice easily made up for this handicap.

Irene Hobson and company presented a comedy sketch, entitled "The Widow Winthrop," which provided a few laughs. Irene Hobson's costume consisted of several colors decidedly at variance with each other, a defect easily remedied, but once noticed, caused lack of concentration in her acting. The young man acquitted himself well.

"Springtime," with the Morlarity Sisters, is a good miniature musical comedy. The songs and dances pleased, and the efforts of the Dutch and Hebrew comedians were not in vain.

Holden and Herron, in songs and talk, which consisted mostly of kidding with the audience, were not appreciated, the act having nothing to recommend it.

Rainbow of Light, a posing offering, consisted of some very artistic poses and beautifully colored slides. Emil.

CHICAGO VAUDEVILLE.

FEB. 7.

PALACE.

Lulu Coates and her Crackersacks opened with rapid fire dancing, putting over "Alabama Jubilee" to rapid steps.

Mignonette Kokin showed versatility imitating Bernhardt, Paviwa, and exhibiting eccentric dance.

Bernard A. Reinhold, with Katherine De Barry, Jack McMahon, Shirley Deme and Eric Van Dyck, interpreted "Dinkelspiel's Christmas" excellently. Audience liked story built around baby's influence toward reconciliation.

Marie Nordstrom, billed for place eight, filled position four, intended for McKay and Ardine. She used same material she had last season, and it went well.

Carolina White made good appearance as she sang opera airs.

Foster Ball and Ford West showed their character study.

Adelaide and J. J. Hughes revealed nicely built dance sketch with novel finish.

McKay and Ardine ran way ahead rest of bill, McKay's ever present comedy and eccentric singing hitting the right spot.

Galletti's baboons closed the bill.

MAJESTIC.

Roy Harrah and company's speedy skating act made pleasing opener.

Edward Miller and Helene Vincent delivered exclusive singing material in their "In the Cool of the Evening" sketch.

Grace Dunbar Nile, supported by Ruth Hart, Carol Ralston, Paul Stanton and David Lavenne, revealed comedy act far above the average in "Petticoats."

Carl McCullough sang "Creatore." "What a Wonderful Mother You'd Be," and got many laughs with his imitations.

Amelia Stone and Armand Kallus, fresh from musical comedy, sang several songs, getting bow.

Henry E. Dixey monologued entertainingly, while his wife did same at Palace.

Laura Nelson Hall and company, consisting of William Lorenz, Daisy Belmore and Gaston Mervale, have fine offering in "Demi Tasse."

Cook and Lorenz, "The Two Millionaires," put their comedy chatter over with bang.

Mazie King, assisted by Ted Donner, made good closer.

THE FILM THEATRES.

Knickerbocker.—"Hell's Hinges."
Strand.—Anna Held, in "Madame Le President."
Broadway.—Fannie Ward, in "Tennessee's Partner."
Academy.—"Merely Mary Ann."
Weber's.—The "Germany's Greatest Battles" films will open here Feb. 12.

Irving Place Theatre (Rudolf Christians, mgr.)—*Lea Lyon*, a three act play by Alexander Brody, is a powerful production dealing, partly, at least, with the present war, as may be seen from the following synopsis:

In Northern Galicia, a village inhabited by pious Jews, under the guidance of their wonder Rabbi is stoically awaiting the arrival of the Russian invaders, who take possession of every valuable in sight, when their leader, Grand Duke Konstantin, arrives, and at once stops them. The relief is only temporary, as he asks as the price of his intervention, Lea, the beautiful seventeen year old daughter of the old rabbi, whom he recognizes at once as the rare beauty she is, in spite of the fact that her father had her dress, and make up, as a homely old woman. When the rabbi refuses this demand, the duke threatens to kill everyone in the village, men, women and children, whereupon the rabbi, urged on by the pleas of his congregations, finally consents, at the same time speaking the ban over Lea, a proceeding which appears completely out of place. The duke allows Lea one more night of freedom, thereby giving the Austrians a chance to recapture the village, and when Lea thereupon becomes his mistress by choice, and without necessity for it, he shoots himself. The rabbi, on entering the room, finds the grand duke dead, and takes it for granted that Lea, following the ancient example of Judith, has stabbed the Russian Holofernes; when, however, she tells him the truth, he stabs her.

The plot can hardly be called pleasant or even clever, as most of the situations seem exaggerated and highly incredible. Arnold Korff was excellent as Grand Duke, and also his stage management was highly praiseworthy. Inge Hold, a newcomer at the Irving Place, looked well as Lea, but did not show enough passion. Herr Feist played the part of the old fanatic Rabbi splendidly, and also the smaller parts were well taken care of. Berolind.

NEIGHBORHOOD PLAYERS.

NEIGHBORHOOD PLAYHOUSE.—On Saturday evening, Feb. 5, the Neighborhood Players presented a one act comedy, by Mrs. Havelock Ellis, entitled "The Subjection of Kesia," and a three act comedy, by Geo. J. Haulon, "The Waldies."

"The Subjection of Kesia" was a meritorious sketch, with its scene laid in a Cornish cottage. William Altstadt played the role of the husband, who almost follows the advice of a friend as to the method of procedure in forcing submission from Kesia, and gave a very good performance. Bella Nodell, as Kesia, was excellent, and the friend, played by Alexander Geis, though freakish in makeup, got many laughs for his queer advice.

"The Waldies" proved to be an interesting and highly diverting play, with enough pathos to set off its comedy element. A better performance could not have been given, the players being thoroughly adequate and an enjoyable entertainment was furnished.

Agnes B. Morgan, as Mrs. Waldie, and Frances Goodman, as Euphemia Waldie, were especially good, and the rest of the cast were equally deserving. Cast included: Max M. Kaplan, as Aleck Waldie; Rose Beatrice Schiff; Hannah Waldie; Jack Pollard, John Pritchard; S. P. Zalmanovic; Sol Friedman, James Pritchard; Allan Rosa, Leslie Fyfe, and David Solomon, as Allan Rosa. Emil.

Hartig & Seamon's (Louis Hartig, mgr.)—This week, Harry Hastings' Big Show.

Miner's Bronx (E. C. Miner, mgr.)—The Tourists this week.

Bronx Opera House (J. J. Rosenthal, mgr.)—"Experience" is the attraction this week.

Keith's Bronx (Robert Jeanette, mgr.)—The stock company presents "The Old Homestead" this week.

Elmure (Edward Ormstein, mgr.)—For the second week, the stock company presents "Within the Law."

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.)—"The Birth of a Nation" this week.

MAJESTIC (J. R. Pierce, mgr.)—"In Old Kentucky" this week. "The Lilac Domino" next week, "Princess Pat" to follow.

TELLER'S SHUBERT (Leo C. Teller, mgr.)—"The Only Girl" this week, Frances Starr is due week of 21.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Burton Holmes 9, Metropolitan Opera Company 15.

ORPHEUM (F. A. Girard, mgr.)—Bill 7-12: Paul Gordon, Ryan and Tierney, Paul Conchas, Dooley and Sales James and Bonnie Thornton, Morton and Glass, Belle Blanche, Charles Grapewin and company, Henry Lewis, and Morris Cronin's Merry Men.

BUSHWICK (Benedict Blatt, mgr.)—Bill 7-12: Sophie Tucker, Sam Mann and company, Ethel Whiteside and company, Fritz and Lucy Bruch, Conila, Steele and Parka, Miniature Review, Fremont Benton and company, Mosconi Bros, and Togan and Geneva.

GRAND (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "House of Lies" this week. "The Ware Case" next week.

EMPIRE (J. H. Curtin, mgr.)—Behman Show this week, Tourists next week.

CASINO (Chas. Daniels, mgr.)—Golden Crooks week of 14, Gay New Yorkers 21-26.

FLATBUSH (James T. Dolan, mgr.)—Bill 7-12: Emma Carus, Parillo and Frabito, Hope Vernon, Silber and North, Velde Trio, Clifford and Mack, Dunbar, Jones and company, Walter S. Howe and company.

JOHN R. PRICE CONVICTED OF PLAY PIRACY.

RELEASED AFTER PAYMENT OF FINE.

MAKES MANY DISCLOSURES.

There is a general movement of reform and re-trenchment going on in the ranks of the play pirates since John R. Price was fined \$25 by Judge Clayton, in the United States District Court, New York, last week.

It was found that Price had violated the piracy section of the copyright law in selling copies of "Within the Law," "The Chorus Lady," "Barriers Burned Away" and several others without authority.

The code adopted by play pirates in general, namely, that of self-preservation, regardless of who or how many are disgraced or deprived of what they have, either rightfully or not, wherein Price furnished the federal authorities with a list of about forty persons similarly engaged, tended to induce Prosecutor Hirshenstein to ask the court's leniency.

The result was as noted above, but after the imposition of the fine Price found that he only had \$23, and when he offered to pay the balance later Judge Clayton intimated that a short term in jail might satisfy the State in lieu. Price held a short consultation with Prosecutor Hirshenstein and paid the balance.

Within a few days following the disclosures made by Price, Otis Oliver and Edw. Williams, of the firm of Oliver and Williams, were indicted on a similar charge, and owing to the authorities having in their possession a list of the plays, using the original as well as substituted titles, several more are looked for shortly.

The removals and vacations indulged in within the past few days by these carrions bespeak the effect of this example, and if the State is able to place a few of the pirates in jail it will probably end play piracy to a great extent.

If nothing else is accomplished, the moral of this case will tend to show the participants still at large the way they are rewarded when caught, and that the foulness of the whole business will cause a voluntary discontinuance.

ACTS FOR RICKARD TOUR.

Many acts have been contracted for by Chris. O. Brown, for the Rickard Tour, Australia. More acts have been sent from New York this season than ever before. Owing to the indefinite sailings from London, and the fact that the war conditions are such that few artists are leaving there, almost all the acts playing the McIntosh tour are to be booked from New York. Sailing on the *Sierra*, Feb. 8 are: Musette, Dancing Violinists, Sans and Sans, Fashion Girls, Harry Decoe, and Grover and Richards.

Another batch will leave March 21. Following that, April, May, June and July, every boat sailing in those months will carry from ten to fifteen acts bound for the McIntosh tour. One of the principal bookings made by Mr. Brown was Rita Gould. After an extended tour in vaudeville in Australia, she will make her debut with the Tivoli Follies.

Mr. McIntosh was expected to visit America in May, but Mr. Brown, his representative here, received a letter from him, advising that owing to extensive preparations for the building of the new Tivoli Theatre, in Sydney, it will be impossible for him to leave that early, but in all probabilities he will reach New York on or about the first part of August.

At a meeting of the board of directors of the Tivoli Theatre Co., Ltd., in Sydney, last month, a dividend of ten per cent. was declared. It was also decided to proceed with the erection of the New Tivoli in Sydney. The Tivoli Theatre will cost approximately about \$300,000, and principal features of several big American theatres will be followed out. Plans have already been submitted, and work will be started at once on the new structure.

WARDROBE STOLEN.

Marie King Scott, who does a rube kid act, was booked and played the Fifth Avenue Theatre, Brooklyn, "first half" of last week, but under some difficulties.

Miss Scott's trunk reached the alley of the

theatre Monday morning, was signed for by one of the stage hands, but when looked for, could not be located.

She was fortunate in having a rural costume in another trunk, and played the date.

COLUMBIA CONCERT.

The bill for Feb. 6 was pronounced exceptionally good. It included Tom and Alma, a clever pair of xylophone players; Moore and White, singing and talking act; Clayton Drew Players, including Richard Anderson, in a burlesque on "Julius Caesar;" Jolly Wilde and his clever rathskeller act; Charles McDonald and company, in their police sketch, a station house set; Laurie and Bronson (Lowry and Allen), who were eagerly sought by managers at the conclusion of their act, and booked now for the Palace; Will Oakland and company, a quintette of good singers; Kramer and Morton, the black face experts, and the Colonial Montrose company of acrobats.

BROCKBANK CLAIMS HERBERT ACT.

Harrison Brockbank arranged the new Victor Herbert musical offering, which is announced elsewhere in this issue as being "Victor Herbert Successes," assisted in an advisory way by Mr. Herbert, and succeeded in securing the booking for it over the U. B. O. time.

It goes on at the Palace, Feb. 14.

ANOTHER NEW CIRCUIT.

Edward Hanson and Arthur Wolf, vaudeville agents, have removed from their quarters in the Knickerbocker Theatre Building, to 1493 Broadway (Putnam Building), where they will book theatres and produce acts.

They have seven theatres on their list now, and have a scout travelling in and around New York, looking for new houses. They will also specialize in parks and fairs.

BERRY DIRECTOR.

John W. Berry is amusement director of the Suburban Hotel Garden, in Baltimore. He is playing vaudeville and circus acts.

FOY SETTLES.

Eddie Foy has settled his suit against the Keystone Film Co. out of court.

WILL BUILD ANOTHER.

The owners of the Bay Ridge Theatre, Seventy-second Street and Third Avenue, Brooklyn, which is being booked through Leew, are going to build another theatre of the same size, capacity 2,600, at Fifth Street and Fifth Avenue. It will be ready by Sept. 5.

Robert T. Resmussen, general manager, is also the architect.

SHUBERT GETS MARCO TWINS.

James Marco has signed for the new Winter Garden production. The Twins will do their specialty, and James Marco will play a Zulu queen, in "Robinson Crusoe."

HUBER'S CASINO BURNS.

Huber's Casino, owned by George H. Huber, the museum proprietor, at One Hundred and Sixty-second Street and Jerome Avenue, New York, was burned Feb. 5. The place was long known as a roadhouse, and was prosperous in the old days of the trotters and pacers.

CHAMBERLAIN BROWN has removed his office from the American Play Co., and is now located in the Fitzgerald Building, New York.

WM. BOOSEY, of Chapel & Co., wants to secure "Sybil" for an early production in London, Eng.

BROADWAY'S NEW STAR.

When anything new appears on the horizon that we think will be of interest to our readers, we are always glad to devote some space in our columns on the subject. In this instance it is not in reference to a living dramatic or operatic star, but a real, live, honest-to-goodness song hit, entitled "Give a Little Credit to Your Dad," published by the Broadway Music Corporation (Will Von Tilzer). When we heard this song for the first time about three weeks ago we made the prediction that Will Von Tilzer had another hit, and our enthusiasm has been more than verified. We have heard the song rendered by numerous performers in Greater New York, and in every case it has, if we may use the vernacular, "cleaned up." We can heartily congratulate the writers, Billy Tracey and Nat Vincent, and we want to give credit to Will Von Tilzer for picking a good song when he hears one. We might also suggest to our readers that if they are looking for something to build up their act to send to the Broadway Music Corporation for a copy of "Give a Little Credit to Your Dad."

GRAND OPERA WAR.

SAN FRANCISCO, Cal.—War, which is wont to break out here every time anybody mentions grand opera, has again flamed up, the million dollar Exposition auditorium being the battlefield. S. M. de Pasquall's proposal for a three months' season of spectacular grand opera, with admission prices from ten to seventy-five cents, and a tremendous ballet and chorus, being the cause.

The Associated Theatrical Managers of San Francisco, an organization of which Morris Meyerfeld, of the Orpheum, is president, filed a protest with the Board of Supervisors, last week, asking that they put the crusher on the application of De Pasquall, or any other person seeking to use the auditorium for operatic or theatrical enterprises, with the object of profits, in competition with the regular licensed theatrical enterprises of the city.

LYCEUM THEATRE, SCRANTON, PA.

TOTALLY DESTROYED BY FIRE FEB. 5.

SCRANTON, Feb. 5.

The Lyceum Theatre, of this city, owned and controlled by the M. Reis Circuit, was totally destroyed by fire on Saturday afternoon, Feb. 5. The loss is estimated at between \$50,000 and \$75,000, partially covered by insurance. The Lyceum was devoted to legitimate shows and was the most popular playhouse in the city. Up to the present writing it is not known whether the owners will rebuild, but it is likely that a first class house will be erected on the spot of the destroyed property. Edward Kohnstamm, the local manager for the M. Reis Circuit, informs the correspondent of THE CLIPPER that it will not be known for some time just what will be done in the way of rebuilding.

RINKS IN 'FRISCO.

D. J. Grauman, proprietor of the Empress Theatre, San Francisco, Cal., has closed a twenty year lease on the McCreery property at the Southeast corner of Eighth and Market Streets, formerly the site of Central Park, that city, and announced that he would erect an ice skating ring, to cost \$300,000 on it.

The size of the structure, which is to be equal in equipment and appointments to any in the world, will be 200 by 400 feet.

According to the plans of the St. Francis Ice Rink Company, of San Francisco, another ice rink is to be built within ninety days. Articles of incorporation were filed recently by the above company with the county clerk, for \$200,000. Those financing it being C. O. Swanberg, F. A. Swanberg, W. A. Sherman, Adolph R. and Henry W. Westphal, Charles P. Elwert and Hugo K. Asher.

"MOTHERHOOD" NOT LIKED.

(Special to THE CLIPPER.)

LOS ANGELES, Feb. 3.

The new play, "Motherhood," described as a "modern sex drama," will not likely get further than the Little Theatre here, unless it is revised considerably. It is not a pleasant play, and Blanche Hall did all she could with a somewhat ungrateful part.

JOHN PHILIP SOUSA, who has been ill, resumed the director's stand at the Hippodrome, Feb. 6.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Feb. 7

Ralph Herz opened at the Chicago Theatre to-night, with "Ruggles of Red Gap," a play well calculated to bring the crowds to the reconstructed American Music Hall.

"The Ohio Lady" broke the ice at the Blackstone to-night, much being expected of the production by the management. Mary Nash is seen in the title role.

"The Fashion Show of 1916," being revealed at the Auditorium, embraces a novel musical comedy, entitled "Nothing to Wear But Clothes." Octave Duna, Desire Dufrene and Lydia Lindgren, of the Chicago Grand Opera Company, will sing and act. Mme. Jonani, another grand opera prima donna, will participate, while Carl Heisen and Dorothy Dixon, popular as exponents of ballroom dances, also appear as musical comedy players.

Most of the loop shows are playing to capacity houses.

Feb. 13—"So Long, Letty," a musicalization of the comedy, "His Neighbor's Wife," will come to the Olympic.

Feb. 14—The De Diaghileff Ballet Russe, a great dancing organization, will come to the Auditorium.

Feb. 20—Blanche Ring will act at the Grand in a new Willard Mack play, "Jane O'Day from Broadway."

GARRICK (John J. Garrity, mgr.)—"Experience," seventh week.

POWERS' (Harry Powers, mgr.)—David Warfield, in "Van Der Decken," third week.

AUDITORIUM (B. Ulrich, mgr.)—"Spring Fashion Show of 1916," first week.

CORT (U. J. Herman, mgr.)—Taylor Holmes, in "His Majesty Bunker Bean," fourteenth week.

ILLINOIS (A. Plou, mgr.)—Montgomery and Stone, in "Chin Chin," second week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," fifth week.

GRAND OPERA HOUSE (H. Riddings, mgr.)—"Young America," fourth week.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," second and last week.

BLACKSTONE (Edwin Wapler, mgr.)—"The Ohio Lady," first week.

VICTORIA (H. C. Brolaski, mgr.)—Week of 3, "Making Good."

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Bill week of 7: Lella Shaw, the Berio Girls, Allen's Cheyenne Minstrels, the Three Bartos, Barnes and Barron, Charles F. Semon, the Three Jeannettes, the Lafayettes, the Musical Geraldts, Louise De Fogt, and Frank Ward.

McVICKER'S (J. C. Burch, mgr.)—Bill week of 7: Capt. Louis Sorcho and company, Nellye de Orsonne, "The Evil Eye," Pipifax and Panlo, Viola Duval, George and Marie Brown, Ford and Truly, and Charles Gibbs.

CHICAGO (J. A. Reed, mgr.)—"Ruggles of Red Gap," first week.

LITTLE (Maurice Browne, director).—Week of 6, "The Charity That Began at Home."

IMPERIAL (A. J. Kaufman, mgr.)—Week of 6, "A Pair of Sixes."

CROWN (Ed. Rowland Jr., mgr.)—Week of 6, "Seven Keys to Baldpate."

NATIONAL (J. P. Barrett, mgr.)—Week of 6, "Under Cover."

COLUMBIA (Wm. Roche, mgr.)—Week of 6, Twentieth Century Maids.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 6, the Girl Trust.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 6, Girls from the Follies.

GAYETY (R. S. Schoenecker, mgr.)—Week of 6, Pat White and Gayety Girls.

HAYMARKET (I. H. Herk, mgr.)—Stock burlesque.

DESERVES CREDIT.

Maurice Browne deserves credit for the way he is bringing the Little Theatre to the fore, by sheer merit of the productions he stages. Critics are devoting more and more space to the work of the Little Theatre, while press agents vainly try to arouse interest in loop-center offerings.

BURLESQUE HAS HIM.

No better press agent makes the rounds than Frank L. Smith, in advance of the Merry Rounders, which played the Columbia, Chicago, last week.

Smith has won much picture space for Spiegel in various papers, and has brought burlesque press agency to a point never before reached.

BUTTERFIELD'S BIG DAY.

Butterfield's new house, the Orpheum, of Jackson, Mich., will open Feb. 24. It will seat 1,250 and cost over \$100,000. Manager Humphreys, of the Chicago U. B. O. offices, is planning a gala event for the opening, arranging for a special train to carry Chicago friends to Jackson.

THIELEN HANDLES ZOUAVES.

Frank Thielen decided to handle the Aurora Zouaves after witnessing their performance at the Fox Theatre, Aurora, last week, when they were the hit of a big bill.

HOSPITAL NOTES.

WILLIAM HAYES is making daily progress at the American Hospital, following the operation upon his leg.

LOUISE ROLLO, of Rollo and Rollo, is doing fine at the American Hospital, where she underwent an operation for a bony growth on the leg.

ANNA BROWN, a member of the Hello, Paris company, which played the Gayety Theatre last week, will undergo a serious operation at the hands of Dr. Thorek.

JACK WILLARD is coming to the hospital every day for dressings, and his condition is much improved.

SAM BERNARD was laid up for a day in Chicago, under the care of Dr. Thorek, but was able to go on to Milwaukee.

MRS. JOE CUNNINGHAM is under Dr. Thorek's care and attention for a few days' indisposition.

RAYMOND DAKIN, of Dakin and Fowler, who played the Hippodrome this week, was operated upon at the American Hospital, by Dr. Thorek, for a growth in the neck.

JENNIE CURRY, daughter of Walter Meakin, is making daily progress at this institution, and will soon be able to leave.

JESSIE SHARP, of Sharp and Sharp, is making a very successful recovery, following the serious operation performed by Dr. Thorek several days ago.

MAMIE MATHEWS was confined at the American hospital for several days, under the care of Dr. Thorek.

CHICAGO HARMONY NOTES.

VERY MUCH ALIVE.

Milton Well, who was reported dead in a telegram sent to Rocco Vocco, Felst's Western manager, from Montgomery, Ala., two weeks ago, returned to Chicago last week, very much alive. He reports that music conditions are at a point of stagnation in the South.

CALLAHAN'S NEW ONES.

Though J. Will Callahan is still confined to a darkened room in his Indianapolis home, because of eye trouble, he continues dictating lyrics to his patient wife, most of which are disposed of as rapidly as completed. Recent numbers from his pen that have been written in collaboration with Chicago melodists include "Untold," music by Egbert Van Alstyne (published by the Whitney Warner Co.), and "There's a Time in Each Day," music by Lee S. Roberts (published by Artists' Music House, Chicago).

CHANGE OF NAME.

The directing heads of the Rybak Music Publishing Company have changed the name to Al. J. Dean & Company, giving as reasons the fact that Jos. W. Rybak was never actively connected with the organization, serving only as a writer. They further announce that additional capital has been interested, making more elaborate boosting campaigns on their output possible.

SHOWING UP.

Chicago entertainers find in "Don't Bite the Hand That's Feeding You" just the song they have been looking for. Its snappy, ragtime, march philosophy keys audiences up to a higher pitch than any established patriotic numbers.

NEW TEST.

Chicago publishers were never in a position to test the real value of new issues more speedily than they are now enabled to do, because of the small priced theatre contests. The expense of engaging singers to introduce numbers at these shows is very small, compared to other methods of popularization, yet audience-judgment at small houses, regarding the popularity value of a new song, is as highly keyed as at higher priced theatres.

While it would be ridiculous to suppose that these contests do away with the value of vaudeville plugging, it cannot be gainsaid that they are a big determining factor in the sales record of a popular song.

MOVED IN.

The Broadway Music Corporation now occupies its new suite of offices in the Randolph Building, embracing the main portion of the fourth floor.

GOING GOOD.

Thomas J. Quigley reports that "You're the Daughter of Mother Machree" is taking a firm hold in the West and looks like the logical successor to Ernest R. Ball's famous "Mother Machree."

LITTLE BACK.

George A. Little, writer of the lyrical end of "Royal Arab," has returned to Chicago, after an extended road tour.

FROM MILWAUKEE.

Eddie Savage and his "boss" (F. J. A. Forster) are well pleased with the results of his act-landing trip to Milwaukee last week. Eddie has a pleasant personality that makes him an ideal professional "mixer," and is a hard proposition for a big act to shake off when he wants to interest it in a song. He is putting up a strong plug on "I'm Going to Hit the Trail for My Home Town."

EVEN THOUGH MARRIED.

Grace Le Boy, though not putting all her time to the music business, as heretofore, still evolves several good ideas for songs. Some of these are now on the way and may be expected to duplicate her success with "Everybody Rag With Me."

HOW DOES HE DO IT?

Joe Bennett, since joining the Shapito, Bernstein forces, has done wonders in landing acts.

SACHSEL WITH LA SALLE.

The La Salle publishers have added Dick Sachsel to their boosting forces. Besides working in and around Chicago, he takes week end road trips with Abe Olman, which are proving profitable. "That's the American Plan," a patriotic march song, by Ernie Brueur, is showing up big for this concern.

"SILVER THREADS" AUTHOR DEAD.

Arthur Wells French, aged seventy years, who claimed to have composed the ever popular song, "Silver Threads Among the Gold," died at his home in Bridgeport, Conn., Jan. 28.

Mr. French composed some verses to a song he called "Silver Among the Gold," and submitted it to H. P. Danks, a composer and actor, who added "Threads" to the title and wrote the music. The song was later sung by Danks at a minstrel entertainment, immediately became popular throughout the country, and he claimed it as his own.

EMANUEL GOLDSTEIN SUES EDGAR SELDEN.

Emanuel Goldstein, writer of "Just Say Again You Love Me," sued Edgar Selden for \$2,000, which he claimed was due him for royalties on the above number. While at first E. Selden made a denial of all charges, he finally consented to a judgment of \$171.34.

MINSTREL BENEFIT.

A big benefit minstrel performance is being rehearsed in New Orleans, La., by the big race horse men, owners and jockeys there, and Col. T. C. Campbell, the big hearted representative of Klaw & Erlanger's staff, has given over one of his handsome playhouses for the performance.

The turf sportsmen have promised to raise \$2,800 to build a tubercular ward for the Charity Hospital, in that city.

HIPP, NEW ORLEANS, THROUGH.

The Hippodrome, in New Orleans, La., concluded its reign as a theatre, Feb. 5, and became a popular price skating rink 7.

Manager Joe Miller will open a new picture house on Canal Street, there, to be known as the Strand.

BILL JACKSON wants a clarionist, not a cornetist, as stated in last week's ad.

PALACE.

(ELMER F. ROGERS, MGR.)

To Fannie Brice goes the honors this week. Fannie simply walked away with the show. If ever a single woman got a reception at this house, Fannie went her one better by "knocking them off their seats" with as finely an arranged routine of comedy songs as has ever been heard at this palatial theatre. About the best thing she does is called "I Don't Know Whether To Do It or Not," a comedy number about a young miss about to marry. Fannie is costumed as a young and blushing bride to put over this capital song, and the way she does it would almost make a saint laugh. "Becky's Back in the Ballet" is the only old number she has retained since last appearing here, and it also went over big.

Second honors went to that "Lady Dainty," Bessie Wynn, with a well selected repertoire of popular and high class songs. If such a thing is possible, Miss Wynn seems to improve each time she makes her appearance in New York. At any rate, she was in splendid voice Monday evening. Her opening song, called "Grow, Little Mushroom, Grow," is one of the daintiest little songs heard hereabouts in many moons. A new song hit was born when she gave her second number, called "May God Let My Dreams Come True," with a recitation that should never fail to get over. The song is a sort of a peace prayer, and nearly scored a riot Monday night. A medley of old and new Irish songs and "Yo San, Japanese," a pretty little number, also went over big.

Ruth St. Denis, assisted by Ted Shawn, Margaret Loomis, Ada Forman, and a ballet of six young and shapely girls, appeared in a better repertoire of dances than she offered last week. The improvement was noticeable, and she went better than on her first week through the better selection of dances.

Charles Grapewin and Anna Chance, in their humorous skit, called "Poughkeepsie," had little to complain of at their reception. Both principals gave their usual excellent performance.

Bert Melrose scored the laughing hit with his pantomime efforts in trying to save himself from falling. Melrose is always sure fire here. The stunt with the barrel was also well done.

Billie Burke's "Tango Shoes," again introduced by Bert Cole, made the same good impression as when it was first introduced here last season. The dancing of all the members was thoroughly enjoyed, particularly the high backward kicking of Miss Cole.

Hilda Spong, supported by Regan, Hughston, offered for the first time, "Forty Winks." (See New Acts.)

Moore Gardner and Rose, in an act consisting of singing, piano playing and comedy material, had a hard time getting them. Two of the boys make a big mistake in wearing white evening clothes. It takes the edge off their work. "My Pretty Firefly" is their first number and introduces them, one by one. "Chinese Blues" is another good one that scored. With the rough spots taken off the boys will have a good trio.

Sascha Platov and company, in classic and modern dancing, overcame the handicap of following the St. Denis act, and in the closing position went big. "The Sascha Rag," introduced by Platov and Mlle. Florence, is about the best of the large repertoire, and showed the dancing abilities of both members. Mlle. Florence is a wonderful little dancer, full of pep, and principally through her efforts the act scored so heavily.

Jack McCallan and May Carson, skatorial artists, with an up-to-date black and white set, showed off many fancy numbers.

The Mutual Weekly, as usual, opened. Jack.

COLONIAL.

(ALFRED T. DARLING, MGR.)

The Colonial is in its last week of top admission prices, and has a corking good show for the final swing toward the "popular prices" policy that will go into effect Monday, Feb. 14, when the best seat in the house will draw fifty cents during the week and seventy-five cents on Saturday and Sunday evenings and holidays.

Matinee prices beginning next week will range from ten cents in the second balcony to thirty-five for boxes, with the evening shows from fifteen to fifty cents. Sunday mats will be two bits for the upper floors, and twenty-five and fifty down stairs and in the boxes.

Whether this "sweeping reduction" in prices is going to bring a rougher element into the upper part of the good old Colonial remains to be seen. There was a nasty bit of demonstration up among the roof crowd during the last number of the Ellis-Bordoni turn (minus a third member) that can hardly be blamed upon any one but the performers themselves, for the too much French delivery of Miss Bordoni got on most every one's nerves. (See New Acts.)

Belle Baker was the real hit of the evening, though "on" rather early in "No. 4." She sang "Louisville" and "Nathan," "He's Gotta Ambush," a good character comedy number, in Italian make-up, that scored big for her, and "Mother's Rosary" to close. For a second encore, Miss Baker used a telephone to work up "Is There Still Room for Me 'Neath the Old Apple Tree?" supposedly talking over the wire Monday night to Al Wohlman, who sings as much like Belle Baker as Belle Baker sings like him. And there's considerable resemblance.

Dooley and Sales, next to closing, are also working at the Orpheum, Brooklyn, this week, but from the performance they offered here one would think they were used to doing four a day. They'll continue to be Colonial favorites, no matter what becomes of admission prices.

William Morris and his company, with his "Mrs. Temple's Telegram" comedy playlet, revised to a still greater fun product, a woman having replaced the original Brown of Pickleton in it and playing the role of the wife of the "fix it friend" (Mr. Morris), closed the first half of the show in great shape. The situations are just as strong as

in the former edition of the sketch, though the former laughs derived from the Browns are missing along with the character of the henpecked old suburbanite. Morris is given even more opportunity to lie his way out of trenchlike places, and never misses fire. His supporting cast shapes up strong in Leo Linhard, Florence Norton, Laura Helmlich and Margaret Lewis, the latter doing exceptionally well as the "better half of the Browns of Pickleton."

After intermission Charles Olcott resumed things (when the house quieted) with his "Comic Opera in Ten Minutes" travesty, finishing with a burlesque recitation of a motion picture, with romance, Olcott might bolster up the end of his turn to equalize what he does ahead of it. It just misses what he can do.

Emma Francis was as much assisted in her dancing specialty by Harold Kennedy as the turn was handicapped in having to open the show, even the pictures being showed to the end of the bill. The turn is full of good eccentric and acrobatic dancing by both, and down about No. 8 would have looked like another act.

The Calts Bros., a big fellow, and a mere slip of a kid for a dancing partner, followed, and did very well in a speedy clog dancing offering, after making an audience entrance. A little "loosening" up in the big Calts' manner would help the turn considerably. The boy is ripe as he stands, and undoubtedly has no peer at shaking the clogs for speed and accuracy. He might get the gloves off before getting to his first dance, following the comedy appeal-scrap for "lights," that is all sure fire for laughs.

Merian's Swiss dogs were No. 3, and Beatrice Morrell's Sextette (New Acts) closed. The show ended about 11.20.

Tod.

PROSPECT, BKLN.

WM. MASAUD, MGR.

There yet remains in every hamlet, village and city, relics on an era that did not approve of vaudeville. The engaging of a minister of the Gospel, at the Prospect, this week, should put to rout any and all puerile arguments about the cleanliness of major vaudeville.

Manager Masaud has arranged a corking bill in which comedy predominates. The Schmeltans, in a classic posing and equilibristic act, proved a passable "opener," although the male member works a trifle awkwardly.

Kirby and Rohm, two nattily attired chaps, one angular and the other short, followed and put over a dandy routine of eccentric stepping. Many of the steps shown contain good comedy possibilities.

Jed and Ethel Dooley did not fare so well, and the reason may be due to the fact that their act discloses nothing startling. The rope spinning, drawl and all have been done so often and well by Will Rogers that others suffer by comparison.

The Rev. Frank Gorman. (New Acts.) Joseph Jefferson. (New Acts.)

Vasco, billed as the "mad musician," opened after intermission, and hardly stopped for breath, playing over twenty-five musical instruments with ability.

Mignon experienced no difficulty in scoring solidly with her impersonations of different stars. Her Eddie Leonard imitation proved the biggest hit, owing to Leonard's popularity with the patrons of this house.

The suggestion of Bernard Granville admittedly good, suffered on account of the evident unfamiliarity of the audience with Granville.

Kramer and Morton had them screeching from the moment they appeared. The boys are doing the same routine as in the past.

Noel Travers and Irene Douglas, local stock favorites, went over nicely in their comedy sketch, "Meadowbrook Lane." The settings are extremely good, but the theme is stereotyped. Reynold Williams, portraying Winter, lacks naturalness.

The Farber Girls drew a very hard spot in "next to closing," but that is no excuse for the lackadaisical manner displayed by the younger of the two. An act of this calibre needs a position early on the bill, as it is not strong enough for any place after intermission. The taller girl should eliminate the sing song style of delivery which she at present employs.

Erford's Whirling Sensation, an aerial novelty, closed to a fairly appreciative number who remained seated.

Bankroft and Broske, billed and programmed for No. 7, did not appear.

Frel.

FIFTH AVENUE.

WM. QUADE, MGR.

Tabor and Green, two ebony hued gentlemen, open the first half's bill at the Fifth Avenue this week, with a piano and singing turn. Individually they are quite talented, one possessing a sweet tenor voice of rare quality, and the other being a capable singer of comic songs, but they need an act. The present hodge-podge they are putting over will never get them higher than an early spot in a minor vaudeville bill.

Nicholson and company sounds like a sketch title, or the name of a commercial firm. It is a three man musical act, with Nicholson, presumably, as a feature, playing a cornet in unapproachable fashion. The other two members of the act dis-course good music on brass and reeds, the saxophone playing at the finish proving exceptionally enjoyable. The comedy of the trio, however, is not at all funny. How much classier this turn would be if it were presented as a straight musical act. The musical attainments of the three artists comprising the act warrant them doing this, so why the threesome attempt at humor?

Helen Trix sings, plays a piano, whistles and offers a well done male impersonation. She is shy on voice, but long on personality, and has a good knowledge of the proper method of delivering a coon or character song. Helen Trix, they say, was a riot in London. She may not always be a "riot" in America, where she started her vaudeville career, by the way, but she will un-

doubtedly make a pleasing impression before almost any type of audience, judging by her reception at the Fifth Avenue this week.

Laura Burt and company present a sketch which lacks action and contains an over plus of talk. The veteran actress is worthy of a better acting vehicle. The sketch she is playing at present, while it is not to be classed as bad, is far from what might conscientiously be termed good.

The Breen Family, of five, juggle and dance. The juggling is of the familiar club and tennis racket variety, and the stepping embraces everything from wooden shoe to toe dancing. One little Breen girl who dances often in the act will develop with a little more playing into a cracker-jack toe dancer.

Hugh Herbert and company, playing a human little tabloid comedy of business life, scored. The act is well written, and the work of the juvenile, who wears the light suit, is worthy of special mention. Mr. Herbert himself is a first rate character actor, who will eventually land on Broadway.

Herbert Clifton, a female impersonator, reminding in a way, of the late Jimmie Russell, of the famous Russell Bros. team, sings four or five numbers in a rather raspy falsetto. Clifton's work may be intended for travesty, but it lacks *flair*.

"The Strange Adventures of Mary Page," the Essanay serial, made a big hit. It is a corking melodrama, well filmed and acted and directed.

Hes.

AMERICAN.

(CHAS. POTSDAM, MGR.)

Monday afternoon, Feb. 7, a packed house was in evidence when eight acts and "The Battle Cry of Peace" was given as a feature. Singing predominated. Six acts of the eight worked in one, and still was a pleasing show.

Grace Hanson, with a pleasing voice, and two changes of gowns, sang one classical and three popular songs—a good routine. Her opening number, "Love, Here Is My Heart," showed her voice. Her second, a march ballad, "Sweet Cider Time," which looks like a winner, got a good hand. A ballad followed, called "There's a Broken Heart for Every Light on Broadway," and was liked by the audience. For her closing number "It Takes an Irish Heart to Sing an Irish Song" brought her back for two bows. She has a pleasing turn that will fit on any bill.

Reese, Lynch and Creamer (three men), straight singing trio, know how to sing and harmonize. Their routine is smooth, and they used the following songs, "Dancing the Jelly Roll," a good, fast number; "Wonderful Mother," as a solo, got a good hand; "Molly, Dear," solo and trio number, showed their ability to harmonize. "Thousand Years" went over nicely, and their closing number, "Loading Up the Mandy Lee," brought them back for two bows.

Fentell and Stark (man and woman), with original songs, work all the time. The man's comedy song seemed a little weak. Their finish, "Cake Walking," is the best we've seen for a long time and stood out at finish. Were accorded three bows.

Bessie Rempel and company (three men and two women), a dramatic sketch of the underworld, on full stage setting, a railroad station, was well played and made Miss Rempel stand out. Her supporting cast played up to her at all times. The character portrayed by her is not over done, and she got many laughs on well delivered lines. The act was well liked by the audience, and took three curtains.

White Sisters (Capitola and Georgette), with three changes of costumes, worked with ease. These girls are working every minute on the stage. Their opening song, "You'd Never Know That Old Home Town of Mine," is a good number. Their second song, a double, "I'll Never Come Home," was liked by those in front. Capitola's number on titles of different plays is original, and her dance at finish got a big hand. Georgette's single, "They Call It Art," with eccentric dance at finish, was very good. Their closing number, a march ballad, "I'm Coming Back," brought them back for three bows.

Haviland and Thornton, who have been reviewed many times in these columns, received many laughs. Miss Thornton's riding habit, the red coat, had the women in the audience commenting on it, and her second change, a pretty gown, stood out as finish. Two bows.

Low Cooper was the laughing hit of the bill, and at his entrance was accorded a big reception. He works in black face, and his talk is good and got many laughs. He can sing and knows how to put a number over. He works close down on the apron, and sings standing on the piano down in the pit. His opening number, "We Got a Boarder," is a great comedy song, and at finish got a big hand. His Spanish number, with castanets, got many a laugh. "Can't Get Along With 'Em, or Without 'Em," was well liked. His finishing number is an original piece of business, announcing a new song, asking the audience to join in the chorus, displaying the chorus on drop. The writer of the song, "A Quarter After Nine," is in the audience, and the plant does a "Nance" bit with Lew. The assistant and Lew then do a lot of horseplay that proved the laughing hit, and at finish took three bows.

Mary Roche and company (man and woman), full stage, with Miss Roche as understander, do hand to hand balancing and head to head work, which stood out. The act works fast and shows the ladies' strength, and at finish received two bows.

Sam.

Keith's Alhambra (Harry A. Falley, mgr.)—Bill this week: Wm. Morris and company, Harry Girard and company, Ameta, Lady Sen Mel, Dooley and Sales, Carrie De Mar, Bert Hanlon, Laughlin's dogs, and Keno and Green.

Keith's Royal (Bronx) (C. C. Egan, mgr.)—Bill 7-12: Claude and Fannie Usher, Mayne Remington and her Picks, Dale and Boyle, Wm. Lampe and company, Mike Bernard and Sidney Phillips, Lydia Barry, Act Beautiful, Searl Allen and company, Ed. Howard and company, and Belle Onra.

NEW VAUDEVILLE ACTS

Hilda Spong (Sketch).

17 MIN. FULL STAGE.

Palace.—For her debut in vaudeville Hilda Spong has chosen a rather flimsy sketch, called "Forty Winks," by Everett S. Ruskay, an author who has supplied vaudeville with several of its brightest sketches during the past year, but who missed fire this time with this little playlet. Were it not for the excellent performance of Miss Spong it would have fared rather badly.

Miss Spong is assisted by Regan Hughston, who gave a performance that was on a par with the star.

The idea of the sketch, so well known to young married couples, tells about the worryment of the wife (Miss Spong) that the husband is greatly in debt.

They are about to go to the theatre when the wife discovers that her husband (Mr. Hughston) is wearing gold buttons in his shirt. He goes to change them and the wife seats herself in an arm chair and does "forty winks," as she calls it. The action of the piece takes place while she is supposed to be sleeping.

She dreams that the husband is in debt with everybody, his business falling, and they are on the brink of social bankruptcy.

The husband returns, all dolled up, and awakens the wife, and the many complications arising send the sketch over big, principally through the sterling acting of both principals. *Jack.*

Ellis and Bordonni (Songs and Music).

35 MIN. FULL STAGE (SPECIAL SET).

Colonial (Feb. 7).—Melville Ellis and Irene Bordonni made their first local appearance as a team here Monday, programmed as presented by Elisabeth Marbury. Also on the program was "Assisted by Signor Rudolph," but the third party failed to put in an appearance all of Monday evening, and probably was the cause of Ellis' rendering an extra piano specialty, stretching the act unnecessarily out to thirty-five minutes and the bill to near half after eleven. A rich looking gold "close-in" set, prettily designed, made up the background, but before the act started it was evident something was wrong by a lengthy stage wait. Finally their special dark velvet drop rose upon the blazing gold set, and with Ellis at piano, Miss Bordonni, with a captivating Frenchy articulation, sang a medley of familiar ones, in a silvery, short-skirted dress. It was a good start, and followed up big with one of those best piano specialties that always come from the touch of Ellis.

The house gasped at Miss Bordonni's second dress, a rich scarlet affair, as they did her third, which was of gold, and gave her a hand for each. These songs were also separated by a too lengthy piano bit by Ellis, and when Miss Bordonni came back in the gold and started another song that sounded just like her former two, as far as the enunciation was concerned, and some wee Parisian twitches of her pretty shoulders gave the upper part of the house an opening—and they tittered. It was half looked for, for though this pretty little woman has the way and possesses a musically sweet soprano voice, she should have picked at least one song that her audience could make-out from her native tongue. But everything

was "all wrong," and probably with Sig. Rudolph "in" later in the week, the act will be where Ellis, and Bordonni and Marbury intended it. *Tod.*

Joe Jefferson and Company.

19 MIN. FULL STAGE.

Prospect, Bkln.—In Edgar Allan Woolf's comedy, "The Old Bachelor," Joseph Jefferson, assisted by Albert Stuart and Blanche Bender, has a vehicle that may develop. The story concerns an old bachelor, played by Jefferson, who is expecting a lady friend. To his annoyance a young lawyer chum persists in sticking around, but the bachelor succeeds in ridding himself of the friend's presence when an old sweetheart of the bach. appears. It develops that she is still unmarried and—the usual ending.

In its present state the action lags at times, especially after the first entrance of the old sweetheart, when it becomes talky. While it will never be a laughing riot or cause any deep thinking, it will please. Jefferson played the old bach. acceptably, and Albert Stuart proved legitimately funny as the chum, though exhibiting, at times, a tendency to shout. Blanche Bender, with the exception of a "bouncy" stride, was all that could be expected. *Frel.*

Beatrice Morrell Sextette (Songs and Music).

12 MIN. FULL STAGE. (SPECIAL SET.)

Colonial (Feb. 7).—As a high class vocal and musical act, Miss Morrell has one of the best vaudeville has offered in some time. The six women possess voices, besides being capable musicians on the instruments each plays. Within a pretty blue set and in corresponding evening gowns there was as much to look at as there was to listen to. *Tod.*

Kirby and Rohm.

8 MIN. ONE.

Prospect, Bkln.—Two young chaps, attired in blue suits and straw hats, accompanied by walking sticks, open with a light song, at the finish of which they introduce a routine of eccentric stepping. Following the double both do a solo dance and finish with another double excellently done. Both are good dancers, and when stepping together do so in unison. *Frel.*

Rev. Frank Gorman.

14 MIN. ONE.

Possessing a pleasing personality, coupled with a good singing voice, the "Singing Parson" will doubtless prove a good attraction. For an opening he uses "The Lost Chord," which does not seem applicable to his voice, or, possibly due to nervousness, he was unable to do justice to this number. Following "Lost Chord" he sings three solos, "Who Knows," "Sunshine of Your Smile" and "Mother Machree" the latter two being liked best by the audience. Both these numbers keep his tones in the high register where his voice shows to advantage. He relates a few humorous anecdotes in a convincing manner, and should prolong this portion of his act, dropping the first solo.

For an encore he sang "Irish Eyes Are Smiling" and scored a distinct hit. With a little more coaching and a re-arrangement of the turn, the "Parson" will do. *Frel.*

CITY THEATRE.

(S. FRIED, MGR.)

This house is doing more than holding its own among the Fox interests. At the matinee Monday, Feb. 7, they were standing in the balcony as early as one o'clock, and orchestra and boxes were all filled by two.

Three Melvin Bros., acrobats, opened the bill, and their hand to hand balancing was liberally applauded.

Eachell Roberts, a male singing single, won immediate favor with his opening song, "The Ragtime Pipes of Pan," he following with "A Moving Picture Friend's Dream." His rendition of "Falling in Love with Someone" brings big results, though he seems to humor the number a bit too much. His "Nance" song, "Lady Gwendolynn of the Fairy Police," is all wrong, as it throws the act out of its pace and could be favorably replaced by a straight comedy or topical song. "I Hate Them All" gives this young man opportunity to show his versatility. With the unnecessary material cut out this turn can be made into one of the most pleasing of its kind.

Julia Nash and company were seen in a sketch, unnamed, but which might be called "A Woman's Intuition." It deals with the "jobbing" of a candidate for District Attorney by a politician and his female accomplice. The intuition of a manducurist (Julia Nash), visiting the apartment of the female accomplice, leads her to obtain the finger print of the guilty party by using her chewing gum in demonstrating how she eluded the teachers in her schooldays. Her getaway, after the discovery of her saving the gum, is made by her removing the telephone receiver from its hook, whereby the hotel clerk overhears the conversation, sends a bellhop to the room, who is instructed to get the police and prevent the escape of the guilty ones. The skit is well written, though the other members seem to overact their parts, the man bordering the extreme on several occasions.

Marvel, the female impersonator, doing a single dancing specialty, seemed to suffer by having his disguise penetrated by the majority before his opening dance was completed. Possibly the audience had seen him before. In any event, a more distinct novelty would come in the form of his working throughout in male attire similar to that worn in the closing. However, regardless of the handicap, he won out simply because, in his style of work he excels.

William Sisto delivered twelve minutes of monologue, minus any parodies, which is unusual and welcome. He made them laugh, did not recite a war poem, and pleased in general.

Little Caruso company, three men and two women, using a full set depicting a Venetian scene, were rather disappointing. Their opening, "Little Love, a Little Kiss" solo, dragged. They followed with Italian and classic numbers, including a good violin solo, and closed with a dance by the two women to music that suggested "Hawaii" more than "Italy." With proper material this act should land, as the voices are good.

The hit of the bill was furnished by the Wilson Bros., those two German comedians. They did only fifteen minutes, but could have done thirty were it left to the audience.

Nichols-Nelson Troupe closed, and if there is anything a hoop or diabolo can do that this troupe forgets we would like to see it. "Pep" from start to finish kept the audience seated for the whole performance. *Once Over.*

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Bill 7-9: Jack McAuliffe, Connors and Witt, the Brannins, "Leap Year Girl," Edmonds and Farrell, and "Woman Proposes." Last half: Billy Woodhull and company, Les Barth, Hartley and Pecan, Ward and Howell, Billy and Edith Adams, and "Girls."

CHARLEY CASE ON LOEW TIME.

Charley Case, who talks about his father, is playing the Loew Circuit.

THE GENTEEL ENTERTAINER

BERT HANLON

ECCENTRIC SONGS AND PATTEN

THIS WEEK ALHAMBRA

Direction HARRY WEBER and GEORGE O'BRIEN

MELODY LANE

BY JACK EDWARDS.

"THE EVENING SUN," UNDER DATE OF JAN. 29, SAID:

The writer of "I Didn't Raise My Boy to Be a Soldier" has just published another song. It is entitled:

"Oh God! Let My Dream Come True!"

We have space for only a little bit of it:

*"The raging dogs of war
Were fighting as before
The wounded and the dying were crying loud for peace"*

We are more interested in the "Prayer for Peace" which is printed on the back of every copy of "Oh God! Let My Dream Come True!" The prayer begins:

*"Millions of struggling, haggard men
Are waging a war that seems never to end"*

But it does not rise to its highest heights until it reaches the middle of the second stanza:

*"Widows mourn their loved ones' loss,
No one can repay this priceless cost.
Pensions, what a mockery of atone,
To the orphan thrown on this world alone."*

If you were to ask us, our bitter thought is that "Oh God! Let My Dream Come True!" will likely attain a widespread popularity. Possibly it will convert many people to pacifism, will make them ashamed of what they have done as militarists. But what can converts do to square themselves? Alas! We fear all their efforts will prove only "a mockery of atones."

ANOTHER "TULIP AND ROSE."

Joe McCarthy and Percy Wenrich, who recently finished their new ballad, released through the Leo Feist Co., called "Sweet Cider Time, When You Were Mine," are predicting that it is another "Tulip and Rose."

The song has already been placed with many acts, who all report the same results, "one of the greatest songs of its kind."

PUBLISHERS GET JUDGMENT.

T. B. Harms, Francis, Day & Hunter, on Saturday, Feb. 5, got a judgment of \$1,550 against John Cort. The plaintiffs, through their attorney, sued Cort and Harry Aspin, alleging that on March 31, 1915, made his promissory note to Askin's order, who, in turn, endorsed it and delivered it to the plaintiffs for value, but never paid it.

Cort failed to defend the action, and the judgment was entered by default.

L. WOLFE GILBERT IN CHICAGO.

Chicago is likely to get the right interpretation of "I Love You—That's One Thing I Know," now that Wolfe Gilbert is sojourning in that city for a week's stay.

Wolfe went to the Windy City last Saturday, on the urgent solicitation of Max Stone, his Chicago manager, who seeks to enlarge the Western office.

M. WITMARK & SONS TO HAVE NEW UPTOWN PROFESSIONAL OFFICE.

M. Witmark & Sons last week signed a lease for two floors in the new building now in course of construction at Broadway and Forty-seventh Street, next door to the Palace Theatre for their professional offices. The location is one of the most ideal, as it is in the centre of the busiest theatrical district.

"THE ASHES OF MY HEART" A WINNER.

The prospects of Jeff Brannen and Arthur Lange's new ballad, "The Ashes of My Heart," becoming the biggest ballad of the year went up fifty per cent. last week when orders running into five figures were received from dealers throughout the country.

What makes it all the more wonderful is that it has hardly been rendered on the stage, and the only advertising it has received has been through THE CLIPPER.

"When It's Orange Blossom Time in Loveland," another splendid number by these boys, is also showing up remarkably well, and has already taken its place among the leading songs of the day.

GILBERT TELEGRAPHS.

JACK EDWARDS:

NEW YORK CLIPPER Office, 47 W. Twenty-eighth Street, 12 Mid.—Chicago likes "I Love You, That's One Thing I Know" as well, if not better, than "Adair." It looks like your prophesy of triplets is realized. Max Stone, our Chicago manager, offered me five thousand dollars for my end, needless to say I refused. L. WOLFE GILBERT.

CHAS. K. HARRIS' ANNOUNCEMENT OF NEW SONGS.

Meyer Cohen, the general manager for Chas. K. Harris, and the dean of professional managers, is very optimistic about the new Harris songs announced for the first time this week.

Although he is working on only four numbers, the Harris catalogue is one of the largest. He is making a feature of "The Lights of My Home Town," "The Port of God Knows Where."

NEW YORK'S FEATURE SONGS.

"M-O-T-H-E-R, a Word That Means the World to Me".....(LEO. FEIST, INC.)
"There's a Lane Without a Turning on the Way to Home, Sweet Home"

(B'WAY MUSIC Co.)

"When It's Orange Blossom Time in Loveland".....(JOE MORRIS.)

"Norway".....(LEO. FEIST, INC.)

"That's the Song of Songs For Me"

(SHAPIRO-BERNSTEIN Co.)

"My Sweet Adair".....(JOS. W. STERN & Co.)

"Put Me to Sleep With an Old Fashioned Melody".....(BROADWAY MUSIC Co.)

"Could the Dreams of a Dreamer Come True"

(JOE MORRIS Co.)

"The Little Grey Mother"

(M. WITMARK & SONS.)

"I Love You".....(JOS. W. STERN & Co.)

"A Little Bit of Heaven"

(M. WITMARK & SONS.)

"Ragging the Scale".....(BROADWAY MUSIC Co.)

"The Lights of My Home Town"

(CHAS. K. HARRIS)

"She's Good Enough To Be Your Baby's Mother and She's Good Enough to Vote with You".....(J. H. REMICK & Co.)

"Molly, Dear, It's You I'm After"

(J. H. REMICK & Co.)

"What a Wonderful Mother You'd Be"

(SHAPIRO-BERNSTEIN Co.)

"GOOD-BYE, GOOD LUCK, GOD BLESS YOU," IN GREAT DEMAND.

Legion is the name of the singers who have got scent of the latest good thing in ballads issued by that darling of the gods among the music publishing fraternity, M. Witmark & Sons. The instantaneous success that greeted the recent appearance of Ernie Ball's new popular ballad, with lyrics by J. Kern Brennan, "Good-Bye, Good Luck, God Bless You," was no more remarkable than the speed with which it has kept up the gait ever since, until there are no acts of importance who haven't heard of it, and few who aren't using it or about to do so. A good ballad of the thoroughly popular type 's, for some reason or other, becoming a rather rare find these days, but if there is anything better in this line published to-day than "Good-Bye, Good Luck, God Bless You," we have failed to find it.

M. D. SWISHER NOTES.

"The Heart of Gold" and "Why Don't You Let Me Forget You?" are two songs Swisher has struck the golden path with. Swisher's catalogue is a standard. Just for old times' sake, J. Aldrich Libbey is making good with them.

GOTTIER VACATIONING.

Archie Gottier left the city, on Sunday last, to spend a three weeks' vacation in Lakewood. His wife and baby accompany him.

Archie claims the Lakewood atmosphere at this time of the year is conducive to the writing of hit melodies. His co-workers are indulging in some watchful waiting.

LEFT OUT IN THE COLD.

In the shake-up of the Maurice Abrahams Music Co., which recently consolidated with Kalmar & Puck, Miss Cyle, who left F. A. Mills, with Abrahams, to join him, was left out in the cold, also Miss Feinberg, a stenographer.

"THE DRESSING ROOM PEST."

Come closer, listen folks, and I will tell to you, About a Vaudevillian, whose lay off weeks were few;

Who used to have his contracts for several weeks ahead;

Who always left 'em groggy, who never walked off dead;

His routine knocked 'em off their seats, he IN-VENTED rag;

His jewelry was always real, he never chose a gag. He panned and burlesqued every act he worked with on the bill;

But of his own ability, he never would be still. He topped the bills in Boston, Chicago, on the Coast.

Agents, Critics, called him Pal, he never got a roast;

HE was the one who stopped the show, his act was Big time stuff;

HE ALWAYS took a million bows, they never had enough;

At Matinees he owned the house, at night he was the rage;

The other acts were fairly green because he hogged the stage;

While other actors needed pull, his fat lines got him by,

He'd close in one, or work in full, was never known to die;

He WROTE show business, so he said, of this fact he was certain,

The BOYS would get an awful shock, when he took his last curtain.

.....

We've played the two-a-day ourselves, enough at least to know,

That it requires SEVERAL acts to frame a vaudeville show.

AL. BROWNE.

PARSIFAL IN VAUDEVILLE.

This little announcement refers to the forthcoming appearance at the Palace Theatre, New York, of Viglione Parsifal, the operatic star, from the Constanzi Opera House, in Rome. This will be Signor Parsifal's first appearance both in America and in vaudeville. The eminent Italian artist is but following precedents, and he will find himself in company with the best performers in every line, dramatic and vocal.

Signor Parsifal will include, among his selections, three splendid examples of American music of the modern type. These three songs are "My Wonderful Love for Thee," the latest in ballads, written by Ernest R. Ball; "Good-bye, Good Luck, God Bless You," another new favorite by that energetic writer, and still a third from the same source—the perennial "Mother Machree." All these numbers are from the catalogue of M. Witmark & Sons.

WILL ROSSITER.

Sophie Tucker is making the hit of her life with her new coon ballad, "Morning, Noon and Night."

Park, Rome and Francis have just booked the entire Loew Circuit, and are featuring "I Guess I'll Soon Be Back in Dixieland" and "Morning, Noon and Night."

Bill Pruitt, "The Cowboy Singer," is still stopping shows with his wonderful voice, and is featuring "Ireland, I Hear You Calling."

Irene and Bobbie Smith are making as big a hit with "Morning, Noon and Night" as they did with "Just for To-night."

Percy Bronson, of Bronson and Baldwin, says "When Northern Eyes of Blue Surrendered to the Southern Gray" and "Morning, Noon and Night" are the two best songs on the market, and will put them in his routine at once.

Nonette, "The Great and Only," stopped the show last week at the Orpheum, Denver, singing and playing "Morning, Noon and Night."

Mae Curtis stopped every show, at every performance, last week, at the Wilson Theatre, Chicago. As always, she's using some Will Rossiter "bits."

Oswold and Jarnagin are a big hit through the South with "When Northern Eyes of Blue Surrendered to the Southern Gray" and "Ireland, I Hear You Calling."

A GLASON RECORD.

Billy Glason has just finished a fifty-two weeks' engagement at the Beacon and Shawmut Theatres, in Boston, and is contemplating several good offers.

Billy is also joining the White Rats.

"YOU'LL BE THERE."

FAMOUS SONG SEEMS A DIRECT ANSWER TO THE PRESIDENT'S APPEAL FOR "VOCAL SUPPORT."

A highly significant quotation from *The New York Times* appears in *THE CLIPPER* elsewhere, and with it a remarkable instance of the fact that things can oftentimes be most effectively and impressively anticipated. Here we have President Wilson, at Pittsburgh only the other day, appealing to the country for what he rightly termed "vocal support" of his preparedness policy. Probably no more literal response to this appeal could ever have been evoked than the wonderful song written by J. Keirn Brennan and Ernest R. Ball, published by M. Witmark & Sons. You've only to turn to their remarkable advertisement in this week's *CLIPPER* to see the force of it. This is no hurriedly cooked up song, gotten out in a rush to forestall somebody else on a good idea. "You'll Be There" has been heard already in many effective surroundings and circumstances, and the composer-entertainer himself has sung it consistently for weeks to the great enthusiasm of his audiences everywhere in the leading vaudeville houses of America. This really wonderful song, with its patriotic sentiment and its martial air, is doing wonders to feed the flame of prudent patriotism for which the President is appealing, and the recent utterances of Mr. Wilson have certainly given it a tremendous, if unconscious, boost. It is a safe thing that the song itself will reciprocate by boosting the cause that now occupies the forefront of national issues. If a performer wants to do good and make good at the same time, "You'll Be There" will assuredly figure in his repertoire. Already the crowd is after it.

MORRIS' BOSTON OFFICE.

Jack Mendelsohn writes us that this past week was another "Morris week" in Boston. The "Morris crew" were at Loew's Globe, also St. James, singing "Orange Blossom" and "Dreams of a Dreamer." Al. Ripon, a big hit with "Orange Blossom" at the Huntington Avenue Theatre. William O'Clare and Shamrock Girls singing "Orange Blossom" at Loew's Orpheum Theatre, and Etta Joerns, at the Galety, sang "Orange Blossom" and "Dreams of a Dreamer." Jack claims that "Orange Blossom" is a positive hit in Boston, and what's more, he has the record for demonstrations in the Krey Music Store, Boston, and Jeff Branan, also Arthur Lange, put the finishing touches to it while in town, which will be hard to beat. Jack has a crew of five boys who have and know the "Morris System," which means success to all of them. They consist of Charles Clements, Joe Solomon, Ben Wilson, Joe Carney and George Dion, who have the whole town guessing. Here is a boy you will hear of before long. Jack also informs us that he just got back from a most successful trip through New York State, and as for the sales, Mike Morris will vouch for that part of it. "Orange Blossom" is one of the biggest sellers up that way also.

RINGS FROM THE BULL'S-EYE BELL.

Ethel Whiteside and company have lately introduced the new ballad, "Good-bye, Good Luck, God Bless You," by Brennan and Ball. In addition, this production of "Around the World," as it is called, is featuring the Dixie song that nothing can hinder "Are You From Dixie?" Both these numbers from the presses of M. Witmark & Sons.

Three of the latest and best numbers from the same catalogue are now among the most appetizing musical dishes served up by those pastmasters in the art of catering to the public, the Primrose Four, who state that they've never had more delightful results among themselves or out in front than with "My Wonderful Love For You," "Are You From Dixie?" and "The Daughter of Mother Macchree."

Another act that is using three Witmark bull's-eye hits is the Honey Boy Minstrels. The way this combination of artistic singers "put over" such favorites as "The Little Grey Mother," "Are You From Dixie?" and "Good-bye, Good Luck, God Bless You" is a revelation worth going miles to hear.

All these hits unearthed by the enterprising Witmark house and now cultivated assiduously by the World at large are also being featured either singly or in groups by such well known artists as Norette, Will Ward, Sam Curtis and his Golf Girls, and Miss Donald Ayer.

A NEW GOODWIN AND OSBORNE SONG.

The Shapiro, Bernstein Music Co. has just released a new ballad, entitled "Wonderful Land of Love," by Joe Goodwin and Nat Osborne.

FOSTER'S NEW PROF. MGR.

Marquis Ellis, the well known Los Angeles vocal teacher and impresario, has been engaged by the C. R. Foster Company in the capacity of professional manager. Mr. Ellis has had an unusual experience in the professional musical world, and is remarkably well fitted to handle the professional department for this company.

The C. R. Foster Company has outlined an ambitious program for extending its business, and is now in a position to boost that business with an elaborate campaign of advertising and general publicity.

This company may be congratulated for having secured the services of a man with such varied theatrical experience and extensive acquaintance among the profession.

ROCCO TO MAKE SONG.

Rocco Vocco is laying all of his plans to make a big hit out of "Sadie Love," Earl Carroll's song hit of Oliver Morosco's production of the same name. "Sadie Love" plays Chicago about the last week of February. As this is the only song in the show, Rocco will show some quick action on it.

TWENTY-FIVE YEARS AGO.

THE new Opera House, Vancouver, B. C., opened.

E. L. BLOOM was the manager of the Trans-Atlantics.

NEW PLAYS: "John Needham's Double," "Sweet Will."

LILLIAN RUSSELL was sued by James C. Duff in a dispute over wearing tights in "The Queen's Mate."

MARK MURPHY was with "Later On."

ELSIE DE WOLFE signed for the Frohman stock.

WEBER AND FIELDS announced themselves as the "Original Three Sheets."

WILL RISING, with Lotta's company, was singing Laura Jean Libbey's "Lovers Once But Strangers Now."

BOLOSSY KIRALFY was building "Eldorado" at Weehawken, N. J.

SOME CLIPPER ADVERTISERS: Crane Brothers, Glenroy Brothers, Ezra Kendall, N. S. Wood, Kellar, Doutrick & McVey, J. H. Moore, Fred Cooke, H. C. Miner, Willis Woodward & Co., Frank Tousey, Walter L. Main, Weber & Fields, Pawnee Bill, P. A. Paulscaft, Jas. A. Bailey, Lavender & Tomson, Miles Orton, Prof. Maccann, John Le Clair, Adam Forepaugh Show, Jas. E. Tennessy, John F. Cordray, Robert B. Monroe, George W. Rife.

HAVANA NEWS.

FEB. 1, 1916.

Many notable visitors are touching our shores this season, among them Arnold Daly, who enjoyed a ten days' vacation here. Mr. Daly was enthusiastic about Havana's climate, but he evidently did not relish the discomforts of her hotels.

Mr. Daly's chief interest is now in a new play, yet unnamed, which he will present in New York shortly. He expects to do no more film work this season, but will give New York a real—not "reel"—play which "will make 'em sit up and take notice." He sailed for New York on the steamship *Saratoga*, on 29.

The Politeama Theatre, Jan. 29, showed the Willard-Johnson fight films, preceded by a ten round bout between Kid Garcia, billed as Champion Bantamweight of Cuba, and Battling Garner, of St. Louis.

The Fausto has been showing *The Chicago Tribune's* war pictures, with both Spanish and English titles. Good business resulted.

Santos & Artigas, theatrical agents here, have given contract to George B. Greenwood for all vaudeville and circus acts which they will play in Cuba this season.

Clara Kimball Young, film star, with members of the Paragon Film Co., arrived in Havana 26 via Key West, en route to Santiago de Cuba, to take scenes of a five reel production, "Feast of Life." They will also take scenes here later.

With the races a permanent institution and a habit now—the cabarets ditto—society and music lovers had centred their interest in the opening of the Nacional opera season by the Bracale Opera Co., in "Aida," Jan. 29. However, it proved a "frost," and many are bemoaning the expenditure of \$8, more or less, to see a production little more than a rehearsal. Some of the singers, Regina Alvarez, E. Roggio and Zinovief, gave promise of better work, but the voices and production as a whole were a keen disappointment on the opening.

FRANCES AGNEW.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 5780.

ERNEST CARR is now secretary to our Harry Mountford. Every member in this order should feel proud of this fact. Gentleman, scholar, actor, and schooling from actual experience compiled



the name "Carr." Versed in all branches of the theatrical field, he truly knows conditions of our game. Ernest knows the good, bad and indifferent, having played with physis shows, variety, melodrama, musical, farce, did a single, a double, worked in his own big act, split salaries with partners. Besides, and above all, Ernest Carr is a man. Thousands

sanction Harry Mountford's choice as *The Fellow* for a champion assistant.

SHORTLY a grand open meeting will be held in the City of Boston, at a leading theatre. Geoff Whalen, by conversation with a popular manager of a large circuit is thoroughly convinced that all managers are satisfied with the New England organizer's theories of equality for the actor.

TABLOID owners, Al. Coleman and Lou Orth, all principals, are "Rats."

JANUARY FIRST, 1916, was Prof. Dodd's last visit to club. Dodd's place, No. 41 Howard Street, Boston, Mass., is very popular with the brothers and sisters.

JOHN MCCARTHY, professionally known as Johnny Mack, was buried in Woodlawn Cemetery, Cambridge, Mass., Jan. 30, 1916. Tony Williams, Thomas Kennette and Geoff Whalen attended to everything.

ANNIE HOWARD, in private life known as Mrs. Barney Flynn, was appointed deputy organizer of the A. A. A. for New England.

SAM LEWIS, Hebrew delineator, who romped to Manhattan, is again back in the Hub, playing.

JUST a few men and women acts in and around Boston: Luders and Luders, Mack and Martell, Lorenze and Carroll, Francis and Wilson, Hughes and Tiffany, the Riffmans, Bernard and De Haven, McKennas, Charles and Josie Quinn, the Shelys, Morgan and West, Dutell and Abbott, Cecil Height and Tony Williams, Elliot and Elliot, Zitzka and wife, Harden and Stephens, Jack and Buddy White, Al. and Nan Delmont, a few acrobats, wire walkers, animal and trained sea lion acts, some fifteen novelty acts, not naming the Indian, Hawaiian tabloids, entertainers, and last, but not least, Beasle Cameron and Fowler Bros.

BOYS are rustling ads. for ball program. "It Pays to Advertise," and in program your wares will be read by at least 3,500 couples. 'Twas a gala event last year and this year 'twill beat the affair of 1915. Costs are: Page \$50, half page \$25, quarter page \$15, and \$10 for card space. Pen me for blank. Program will be a unique novelty.

HERE'sure is an out of the ordinary letter head: "America's youngest and most successful dog, cat, bird and goat trainer, Prof. Harry Smith, proprietor of Smith's Show, hall, restaurant, green grocery, pool room, bowling alley, bottling and ice cream plant," with a few more mercantile lines Harry should be the busiest man in Gratz, Pa.

JACK SIMONS is now general representative of Frank Forsyth Revue Amusement Co., Detroit, Mich.

HARRY STANLEY left New York for Boston, Mass.

FRANK and ADDIE WALSH arrived in Boston, Feb. 3, after some fifteen weeks in Montreal, Can., where Bro. Walsh produced tabloid stock very successfully.

BILL RENO received telegram in Montreal telling of the serious illness of his dear mother, residing in Providence, R. I., causing him to cancel his work.

BRO. LEW CORMER worked hard to make Barney Flynn's "I Should Worry Girls," playing the Comique, in New Bedford, this week, a success.

IF SOME managers would say: Well, I'm only paying this act \$22 for two days' work. They have to travel, pay hotel, etc. I must not expect too much. But, no. They expect as much from them were he paying act \$50. Be considerate. You would not expect to get a \$40 suit of clothes for \$12? Nor would you expect same clothes to be constructed to fit a Beau Brummel. So, before you send in a hasty report, think this item over! Please.

ALLOW me to apologize, Mr. Allaire, for misprint of your surname. Mistake was made through similarity of Alme and Annie. So to correct and not lose your kind thoughts of V. V. V. will state Gus Hill, when a juggler, had naught on your club work. No offense, Gus.

THE CLIPPER NEWSSTAND owned by Mr. Ham, is located on Howard Street, Boston, Mass.

SINCE Joseph Mack resigned the management of the Elsmere Theatre he is to be seen much in reading room of club.

JOE ELLIS, who, for many years wore a chin piece delivering chatter in R-R-R-B-B, now manages a pretty theatre in Lynn, Mass.

JAMES TIMONY, lawyer, is busy these days.

NEW members who do not know benefit derived by joining the Amalgamated Relief Assn, pen Chas. McPhee, care of club.

JULIAN ELTINGE INVESTS.

For a city residence, this popular performer has selected 240 West Seventy-fifth Street, New York, which he purchased last week.

SONG WANTED!

The newspapers all over the country are talking about a song that is in the air, and yet no one seems to know much about it except that wherever sung it is a sensation.

We like sensational songs—and we admit that the title of this song

"ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE?"

appeals to us. We think we can put it over quick.

We would like to get in touch immediately with the writer or writers of this song, whoever and wherever they may be.

We don't care if they ever wrote a song before or not.

We don't care if they are the best known song writers in the game, or if they are amateurs. They will get a run for their money and "quick action," if they will get in touch with us immediately.

We admit it is unusual for a music publisher to advertise in this way, but this seems to us to be an unusual song and to require unusual methods. If the song is half as good as the papers say it is, we can no doubt put it over in a "jiff." Here, Mr. Song Writer, is your chance for glory and dollars. Grasp it! According to the papers, the words of the chorus are about as follows:

"Have you kept your promise to her,
That you made when at her knee?
Can you truly say you're half the man today
That she always thought you'd be?
Is she proud to be your mother,
Is it joy or sorrow in her eyes you see?
Are you all she planned and prayed for,
All she raked and scraped and slaved for,
Are you half the man your mother thought you'd be?"

Leo Feist

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President.

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CHARLES DIAMOND

THE GREATEST HARP SOLOIST IN THE WORLD

Engaged at NATE FENTON'S, Buffalo, for Two Weeks

RE-ENGAGED for the THIRD WEEK After the First Show

First Open Date is February 28th.

Permanent address, 283 Mott St., New York City, N. Y.

Manager FENTON, of the PEKIN, says: "It is One of the Biggest Hits I Ever Played"

AMETA

PARISIAN MIRROR AND CLASSICAL DANCER

PLAYING UNITED TIME

NOW READY FOR RELEASE

"RAMONA"

(ALESSANDRO'S LOVE SONG TO RAMONA)

BY LEE JOHNSON

Interest in the character, RAMONA is now at fever heat. Be among the first to sing it. Will make you. Professional Copies. Also "LITTLE FORD RAMBLED RIGHT ALONG," "MY FOUR LEAF SHAMROCK FROM KILLARNEY," "LOLITA."

C. R. FOSTER CO., Los Angeles, Cal.

MARQUIS ELLIS, Professional Manager

"MACBETH."

Criterion (Walter N. Lawrence, bus. mgr.)—Shakespeare's *Macbeth*. Revived by James K. Hackett on Monday, Feb. 7, 1916.

Duncan Charles B. Hanford
Malcolm Franklin George
Donalbain Albert Hickey
Macbeth Mr. Hackett
Banquo Paul Everton
Macduff William K. Harcourt
Lennox Joseph Whitmore
Ross Harry David Smith
Fleance, son to Banquo Lottie Dewey
Young Siward Cassius C. Quimby
Sayton, an officer Walter Thomas
A Doctor Allan Thomas
A Sergeant Cassius C. Quimby
A Porter William A. Evans
Lady Macbeth Miss Allen
Gentlewoman Mrs. Alexander Salvin
First Witch Annie Hughes
Second Witch Mabel Inslee
Third Witch Forest Doolittle
First Murderer Edward Kummerow
Second Murderer Henley Edwards
A Messenger Barry McCullum

James K. Hackett, actor, manager and producer, has taken the lease of the Vitaphone Theatre, restored its former name, the Criterion, redecorated its interior and its lobby, and opened its doors to the public on Monday night, with Viola Allen and himself in a revival of "Macbeth." Both Miss Allen and Mr. Hackett have been absent from the local stage for several years.

Mr. Hackett spared no money on this production. The scenery was done by Josef Urban, the famous artist, and in no production of "Macbeth" has there been more beauty. The courtyard of Macbeth, with its dimly lighted windows, the banquet hall, and the witches' cavern, were all beautiful and impressive.

Mr. Hackett appeared as Macbeth, and gave, on the whole, a magnificent performance. It is, however, not a great Macbeth, but one that commands respect and sincere admiration. He was forceful in Macbeth's tragic moods, and played with fine sympathetic treatment his tender passages with Lady Macbeth. Mr. Hackett was given a boisterous reception by the audience at the close of his performance.

A splendid welcome was given to Viola Allen as she made her first entrance, and it was a few minutes before she was permitted to speak the lines of Lady Macbeth. Her best scene was in the banquet hall. Here her acting was womanly and tender, and she read the passage in the sleep walking scene with pathos and beauty. Her acting of Lady Macbeth was, on the whole, competent but uninspiring.

Charles B. Hanford was excellent as Duncan, and William K. Harcourt proved an excellent selection for the role of Macduff. Paul Everton played Banquo in a satisfactory manner. The rest lent good aid.

The house program imparted the interesting information that the statue of Shakespeare now standing in Central Park, New York City, was erected through the efforts of James Henry Hackett (father of James K. Hackett), who laid the corner stone.

Coupon.

STOCK OPERA FOR BROOKLYN.

Brooklyn is soon to have an important novelty in its theatrical fare in the form of a musical stock company, to be installed at the Majestic Theatre. It will remain there until far into the Summer, and if successful will become a permanent feature.

Manager John B. Pierce, of the Majestic, has announced the preliminary details of the new policy. Further details will follow, with the names of the singers and the operas to be presented.

The change of policy takes effect on Monday, Feb. 28, when the Colburn Opera Co. will move in.

TATE TO PLAY LOEW.

Harry Tate's "Motoring" has been booked over the Loew Circuit. The act opened at the American, Feb. 14.

WESTERN CIRCUIT OF STOCK THEATRES.

STARS ENGAGED FOR A MINIMUM TOUR OF SIXTEEN WEEKS.

A plan has been devised whereby the large Western cities, between St. Louis and San Francisco, will have a circuit of stock houses, with the stars visiting the theatres and playing from one to four week stands.

The idea was originated by O. D. Woodward, of Denver, suggesting itself to him after he had played Otis Skinner at his theatre and found he had to turn people away at each performance.

Arrangements have been completed with the Morosco office, and contracts are being drawn up with several of the big stars under his management. More are to follow, and in each case twelve weeks are guaranteed, with the possibility of its being extended to twenty.

The parties in New York at present are O. D. Woodward, W. J. Flynn, of St. Louis, and Geo. Davis, of San Francisco, each of whom own or operate theatres in the towns mentioned, which, with Kansas City and Omaha added, is to form the nucleus of their project.

The enterprise is to be in full swing by April 1, and much is expected.

KEITH'S BRONX THEATRE.

(ROBERT JANNETTE, MGR.)

The week of Jan. 31, the B. F. Keith Bronx Stock Company, was seen in Willard Mack's late success, "Kick In." The business being done by this house does more to speak the praise of these players than do all the personal notices and reviews written.

This company has been seen in farce, light drama and so forth, but we always look forward to its presentations of the plays bordering the melodramatic. Here is one company that does not look absurd and over play this style of work.

We find it necessary to review the work of Walter P. Richardson and Frances McGrath, as Chick Hewes and his wife, Molly, in the one paragraph, as that is the way it should be. They deserve the parts tendered them for no other reason than that they read them about as nicely as we ever expect to hear them done. Their playing throughout can be defined in a single word, *fine*.

The portrayal of Charley Cary, dope fiend, the brother of Molly, by Fred House, was a feature in itself. It would be interesting to see what this young man could do in a sketch written around a "dope," as his performance was the cause of much comment by the patrons on their way out.

Jack Hutchinson, as Commissioner Garvey, and Walter Marshall and Albert Gebhardt, as two central office men, satisfied thoroughly, so much so, in fact, that we shall look forward to seeing them at some future time in "The Third Degree." Bessie Lee, Margaret Fielding, Carrie Loew, Luella Morey, Julian Barton and William Seele, rounded out an admirable cast.

A policy adopted by the management, and one that is proving itself popular with the patrons, is the casting of votes for plays to be presented, it was thus that "The Old Homestead" was selected for the week of Feb. 7. ONCE OVER.

STOCK IN AUGUSTA.

Beginning Feb. 7 Manager Richard B. Tant, of the Grand Theatre, Augusta, Ga., will present for an engagement of ten weeks, a capable stock company, under the direction of Eugene J. Murphy. When there is no regular traveling attraction at the Grand, the company will offer a repertoire of the latest dramatic and comedy successes, with a change of bill each Monday and Thursday.

"Within the Law" and "Baby Mine" will be the offerings for the first week of the engagement, which, from present indications, should be a most successful one.

"JOSEPH" IN STOCK.

Marie Doran's Biblical drama, "Joseph and His Brothers," is being produced by the Harry Davis Stock Co., in Pittsburgh, this week. Miss Doran will run the play through the first class stock theatres.

CHANGES HANDS.

The Orpheum Theatre, Zanesville, O., which has been run as a vaudeville and stock house, and

owned and managed by E. R. Harris, has been sold to M. F. Raiser, of Union City, Ind., who assumed charge on Feb. 7.

Mr. Raiser states he will continue the same policy for the present, and that the Chet Keyes Players will continue their indefinite run of stock productions.

Mr. Harris, the retiring manager, is still in Zanesville. His future plans are not definite.

FINCH RETIRES.

The Laurence Finch Players, who have been putting on stock at the Oliver, South Bend, Ind., disbanded there Jan. 30 on account of so many road shows being booked at the house for the rest of the season.

Mr. Finch, who has been quite popular as a stock actor for a number of years, is retiring from the profession, and has accepted a position as traveling salesman for a South Bend establishment.

CARVER ELECTED.

Charles Carver, leading man of the Hyperion Players, at New Haven, Conn., is being heaped with congratulations for his recent election to the vice presidency office of the New York Chapter of the Actors' Church Alliance of America, and as a moment he was presented with a complete set of the Alliance work and set of vestments for use in his future Alliance work.

STOCK IN PORTLAND.

A corporation has been formed in Portland, Me., headed by M. J. Garrity and District Attorney Cullinan, for the control of a stock company at the Jefferson Theatre, in their city, the season to open March 15.

The company is being engaged now by Mr. Garrity.

FIRE SCARE.

During a performance at the Hyperion Theatre, New Haven, Conn., Jan. 25, a fire was discovered in the cellar of a florist shop adjoining the theatre. Manager Menges calmly requested his audience to leave the building, and probably avoided having serious injuries by panic.

PRICE-FITZSIMMONS.

"Happy Hal" Price, half owner of the Cornell-Price Players, and Eleanor Fitzsimmons, a member of that company, were married in Rockford, Ill., Jan. 3.

FUTORAN HAS TWO.

Sam Futoran, musical director at the Wadsworth Theatre, also has the six piece orchestra at the Elmsere, which opened Jan. 31.

THE BROOKS STOCK COMPANY is in its sixth consecutive season to the Middle and Northwest, about eighty per cent. of their bookings being in Wisconsin. They report average good business. The company includes: Jack Brooks, manager; Maude Tomlinson, leading woman; Rex Snelgrove, Frederick Starr, V. B. Callicotte, Melvin Helgeson, A. L. Hays, Clifton Simpson, Blanche Rose, Mable Dempster and the Musical Hulmes. C. A. Berg is pianist.

LEA J. JAYNE, of the Hathaway Theatre Stock, Brockton, Mass., was married to P. S. Salisbury, at Boston.

THE J. W. Gorman Musical Comedy Co. will operate at the Riverton Park Rustic Theatre, Portland, Me., next Summer.

The Summer stock season at Keith's Theatre, Portland, Me., will open May 1.

GUS FORBES replaced Selmer Jackson as leading man of the Poll Players in Scranton, Pa., Feb. 7.

THE Oliver Eckhardt Players continue to capacity at Saskatoon, Sask., Can.

MAE MAXON is the latest addition to the Poll company at Poll's, Hartford, Conn.

ANDREW LIGHTFOOT is playing leads with the Machan Players, in Ontario.

(IN STOCK, FEB. 7-12.)

"THE TRAIL OF THE LONESOME PINE" is the attraction at the Lyric, Bridgeport, Conn.

"MARRYING MONEY" is on at the Nesbitt, Wilkes-Barre, Pa., under the management of Lew Wood.

"MARRYING MARY" is on at the Empire, Salem, Mass.

"THE ROAD TO HAPPINESS," just released for stock, is to be produced at the Academy of Music, Haverhill, Mass., and Grand Opera House, Pittsburgh, Pa., week of Feb. 20.

"THE MISLEADING LADY" is on at the Shubert, St. Paul, Minn. "The High Cost of Loving" is underlined.

"MADAME SHERRY" is on at the Auditorium, Malden, Mass.

"THE BLINDNESS OF VIRTUE" is to be put on at the Lyceum, New Britain, Conn., week of 14, where the Alfred Cross Players are having a very successful season.

"THE MISLEADING LADY" is at the Academy of Music, Northampton, Mass., under the management of Bertram Harrison.

"A FOOL THERE WAS" will be at the Denham, Denver, Colo., week of Feb. 21, under the management of O. D. Woodward.

"OUTCAST" is to be offered for the first time in stock at the Elmsere, New York City, week of 19, with Homer Barton and Irene Oshler in the leads.

"SIBERIA" was secured by Edward Ornstein, together with the original production, for his Wadsworth, New York City, this week. A heavy advance sale is reported.

"THE MISLEADING LADY" is produced at the Park Opera House, Erie, Pa., under the management of F. P. Horne.

"ALONG CAME RUTH" and "BIG JIM GARRITY" are two plays in active rehearsal at the Shubert Theatre, Minneapolis, Minn., where "Buzz" Bainbridge is located.

"THE TRAIL OF THE LONESOME PINE" was secured by William Miller for the Knickerbocker, W. Philadelphia, Pa., for this week. Mr. Miller will revive "The Conquerors" shortly.

"THE YELLOW TICKET" is at the American Theatre, Philadelphia, Pa., under the management of William Barry.

"THE ESCAPE" is on at the Baker, Portland, Ore., under the management of Geo. L. Baker. "The Melting Pot" is underlined.

"BROADWAY JONES" has been selected by Morgan Wallace for week of 14, at the Hippodrome, Peoria, Ill. Mr. Wallace opened his season successfully Feb. 7.

"DAMAGED GOODS" will be at the Vlen, New Bedford, Mass., week of 14, under the management of John Meehan.

"THE TRAIL OF THE LONESOME PINE" is a first three days' attraction at the Herald Square, Steubenville, O.

"FLORODORA" is at the Shenandoah, St. Louis, Mo.

"THE POOR LITTLE RICH GIRL," "Outcast," "The Road to Happiness," "Along Came Ruth" and "Our Children" are a few of the latest plays released for stock.

"THE BRUTE" is at the Auditorium Theatre, Baltimore, Md., under the management of Ed. Renton. "THE RULE OF THREE," "Innocent" and "Hawthorne of the U. S. A." will be used very shortly by Oliver Morosco, at the Morosco Theatre, Los Angeles, Cal.

"THE BLINDNESS OF VIRTUE" will be the attraction week of Feb. 14, at the Auditorium, Kansas City, Mo., under the management of E. J. Blunkall.

"THE WHITE SISTER" is at the Strand, Cedar Rapids, Ia.

"MRS. WIGGS OF THE CARRIAGE PATCH" will be at the Cleveland, Cleveland, 14-19.

LAURENCE B. KING and LULU KINDER closed their second season with the Hillman Stock Co. They will spend a few weeks in Chicago, and will go into Summer stock.

VAMPIRE parts have so tired Catherine Du Pont that she has canceled her moving picture contracts and become a member of the Denham Players, in Denver, doing second leads.

JACK MORGAN has replaced John Warner as lead of the Broadway Stock Co. at the Baker Theatre, Rochester, N. Y.

ART E. WALTON HEAVIES

ADDRESS THIS OFFICE

WANTED--PEOPLE

For Musical Tabloid Number

Two Show people, that can change twice weekly; Comedian, to Direct; Straight Man; Prima Donna; General Business People; Chorus Girls, Ponies preferred. Send photos, programmes. State age, height, weight, etc. Also lowest salary. R. W. CHAMBERS, Alcazar Theatre, New Bedford, Mass.

PLEASE SEND ADDRESS OF

ETHEL BARRETT

who resided at 97 Lee Ave., Brooklyn, in 1912, with MRS. N. C. KERN, to MRS. KERN, at above address

"MOTION PICTURE ACTING"—Complete instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for Photoplaying, How Engagements are Secured, How Photo plays are Produced, Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 60c., postpaid. Order today. Your opportunity. PRACTICAL PUBLISHING CO., 76 Manhattan Avenue, New York.

as a consequence, Ed. Drury, a member of the Comedy Four, was thrown through the wind shield and sustained injuries to his face. After a visit to a physician, where the cut was sewed, another auto was procured and the trip completed. No Monday matinee was given.

EMPRESS.—S. & C. and Bert Levey vaudeville. The last half of week was dark, as performers failed to arrive.

Even the picture houses held over films, owing to uncertainty of mail and express.

Los Angeles, Cal.—Mason, week of Feb. 7, "The Only Girl." "Twin Beds" 14-19.

MOROSCO.—Second week of "He Comes Up Smiling," by the stock company, began 7. It may be continued for a third week. The change of name from the Burbank to the Morosco has proved beneficial.

ORPHEUM.—Bill week of 7: Mrs. Gene Hughes and company, Eva Taylor and company, Dunbar's Bell Ringers, Mayo and Tally, May Francis, Burley and Burley, and James Dutton and company.

PANTAGES.—Bill week of 7: The Ten Toots, Helen Reed, Princeton and Yale, Hazel Kirke Trio, Barnold's dogs, and Maurice Samuels and company.

TRINITY AUDITORIUM.—The most interesting of February recitals will be that of Emma Destina, 8-12.

Oakland, Cal.—Macdonough (F. A. Gelsa, mgr.) La Scala Grand Opera Co., with Alice Nielsen and Alice Gentle, Feb. 14 and week.

ORPHEUM (Geo. Ebe, mgr.)—Bill 6-12: William Rock and Francis White, Tom Smith and Ralph Austin, Chick Sale, Metropolitan Dancing Girls, with George and May Le Fevre; Marie Bishop, Van and Bell, "A Day in Venice," featuring Bravo and Mme. Marcelli; Vivian Martin, in the photoplay, "Merely Mary Ann."

PANTAGES (H. E. Cornell, mgr.)—Bill 6-12: Harry B. Watson, Jere Delaney company, Bob Albright, Potts Bros., Dainty Billie Seaton, Bert Wiggin and company, and Stanard Bros.

PHILADELPHIA.

The new offerings week of Feb. 7 are "Twin Beds" at the Garrick, and Fiske O'Hara, in "Kilkenny," at the Walnut.

GARRICK (Chas. C. Wanamaker, mgr.)—"Twin Beds" had its local premiere 7, for an extended stay. "On Trial" departed 5, after six weeks of splendid returns.

ADELPHI (Leonard Blumberg, mgr.)—Frances Starr, in "Marie Odile," began the second week 7. Lyric (Leonard Blumberg, mgr.)—"The Passing Show of 1915" started 7, the final week of its successful engagement.

FORREST (Nixon & Zimmerman, mgrs.)—The second week of "Around the Map" began 7. Broad (Nixon & Zimmerman, mgrs.)—"Pollyanna" has a sold out house at every performance. The third week began 7.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock produces "The Trail of the Lonesome Pine" week of 7. Last week, a meritorious revival of "Carmen" drew big houses.

AMERICAN (Sablosky & McGurk, mgrs.)—The stock appears in "The Yellow Ticket" 7-12. Last week the houses were big to see "All On Account of Eliza."

WALNUT (Edgar Strakosh, mgr.)—Fiske O'Hara, in "Kilkenny," 7 and week. "Hello, People" drew excellent houses last week. Bert Young, Dan Barger, Thos. J. Keough and Dorothy Walker were the very capable principals in the cast.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. sings "Lucia" on 8.

B. F. KEITH'S (H. T. Jordan, mgr.)—McIntyre and Heath are headliners of bill week of 7, which includes: Mason and Keeler, Maryland Singers, Josie Heather and company, Orth and Dooley, Palfrey, Hall and Brown, Gallagher and Martin, and I've Statues.

WM. PENN (Wm. W. Miller, mgr.)—Bill 7-12: Will Oakland and company, Milo, Una Clayton, White and Clayton, Mystic Hansome Trio, and Alice De Garma.

NIXON (Fredk Leopold, mgr.)—Bill 7-12: "A Romance of the Underworld," Slatko's Midnight Rollers, Devitt and Duval, Dickinson and Deagon, Foley and O'Neil, Jack Ward, and the Berrens.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 7-12: Handicapped Girls, Novelty Minstrels, J. C. Mack Trio, La France and Howland, Paul and Edith Warren, Eugenie La Blanc, Reddington and Grant, the Doughertys, A. Frans Lens and company, and I've Richards.

COLONIAL (Chas. E. Thropp, mgr.)—Bill 7-12: Mary Dorr, Neptune's Daughters, Violinsky, "Doll Rack," Kaufman Bros., Evelyn May and company, Webb and Buins, McGowan and Gordon, and Elio and Norman.

CROSS-KEYS (James J. Springer, mgr.)—Bill 7-9: Palm Beach Girls, Alf Grant, Boss-Fenton Players, Ploor and Douglas, Visions D'Art. For 10-12: "A Summer Filtration," Nell McKinley, Ted and Una Bradley, Anna Wardell and company, Bowen and Bowen, and Scamp and Scamp.

GRAND (W. D. Wegfarth, mgr.)—Bill 7-12: "In the Orchard," Marshall Montgomery, Loney Hamell, Leander and Alexander Kids.

CASINO (Wm. M. Leslie, mgr.)—Rose Sydel and the London Belles 7-12. The Sporting Widows provided a real lively show last week, to fine houses.

GAYETY (Jos. Howard, mgr.)—The Tango Queens 7 and week. The Lid Lifters were a lively bunch, to big houses last week.

TROCADERO (Robert Morrow, mgr.)—The High Life Girls 7 and week. The Big Review drew packed house last week.

DUMONT'S (Frank Dumont, mgr.)—A new skill based on the cartoons of "Hairbreadth Harry," was the big feature last week, and the fun provided was fast and furious. Eddie Cassidy returned, and his songs and monologues were in great demand.

BROADWAY'S SEXTETTE OF LIVE WIRES

WHEN YOU'RE DANCING THE

OLD FASHIONED WALTZ

"OH, WHAT A WONDERFUL SONG!" "ISN'T IT A WONDERFUL IDEA!" "IT'S THE MOST ORIGINAL NOVELTY I EVER HEARD!" THIS IS THE WAY PERFORMERS HAVE ABOUT THIS LATEST SENSATION, AND YOU WILL HAVE THE SAME WAY WHEN YOU HEAR IT. WORDS, CHAS. MCCARRON. MUSIC, ALBERT VON TILIER.

WAY HOME SWEET HOME

WORDS SAM M. LEWIS THE BALLAD HIT OF THE YEAR. IT SPEAKS FOR ITSELF. GEO. W. MEYER MUSIC

OLD BILL BAILEY

WHEN PLAYS THE UKALELE

THE CLEAN UP RAG SONG OF EVERY BILL

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—"Kick In" Feb. 6-12.

SHUBERT (Melville Stolz, mgr.)—"A Pair of Sixes" 6-12.

GAYETY (Donn W. Stuart, mgr.)—Million Dollar Dolls 6-12.

STANDARD (L. Reichenbach, mgr.)—City Sports 6-12.

PRINCESS—"The Winning of Barbara Worth" 6-12.

PARK (J. S. Tillman, mgr.)—"Baby Mine" 6-12.

SHENANDOAH (Wm. Zepp, mgr.)—"Florodora" 6-12.

HIPPOTROME—"Fooling Papa" and Adams and Lamar are the headline vaudevillians 6-12.

VICTORIA (W. C. Marcum, mgr.)—"Im Welssen Boess!" ("A the White House Tavern") was given Sunday, 6.

COLUMBIA.—Bill 6-12: Charlotte Parry and company, Vanderbilt and Moore, Mack and Vincent, Williams and Wolfus, Walter Milton and company, Ray Samuels, and Ben Beyer and company.

GRAND.—Bill 6-12: "Tickets, Please," Zeno and Mandell, Seymour's Happy Family, Gladys Vance, and others.

Albany, N. Y.—Harmanus Bleeker Hall (My S. Hill, mgr.)—"Any House" (first time on any stage) Feb. 7-9. Russian Ballet 10, Lou Tellegen, in "A King of Nowhere," 11, 12; "The Only Girl" 17-19, "The Princess Pat" (return) 22, "See America First" 24-26.

EMPIRE (Jas. H. Rhodes, mgr.)—The Bon Tons 7-12, Gypsy Maids 14-19.

PROCTOR'S GRAND (John P. Coyne, mgr.)—Vaudeville 7-9: "A Limousine Romance" Leon Kimberly and Rena Arnold, Marjorie Fairbanks, Billy and Edith Adams, Waterbury Brothers and Tenny, and Jean Moore. For 10-12: Elsie Desmond, Warren and Templeton, Equillo Brothers, Diero and Rawls, and Von Kaufman.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.)—"High Jinks" Feb. 6-12.

MAJESTIC (J. A. Higler, mgr.)—Bill 7-12: Lilian Russell, Eddie Leonard and company, "The Girl in the Moon," Alexander and Murray, Ray Dooley Trio, Milt Collins, Olga, Carpos Brothers, and the Travel Weekly.

SHUBERT (C. A. Niggemayer, mgr.)—The Shubert Stock Co. presents "Along Came Ruth" 7-12.

GAYETY (J. W. Whitehead, mgr.)—The Tempters 6-12.

BOSTON.

There is plenty of variety in the amusements offered the local theatregoers just now, and their appreciation of same is strongly emphasized in box office receipts.

PARK SQUARE (Fred E. Wright, mgr.)—Edgar Selwyn's comedy, "Rolling Stones," opened Feb. 7. HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Henry Miller and Ruth Chatterton, in "Daddy Long Legs" resumed their interrupted engagement 7.

MAJESTIC (Wilbur Shubert Co., mgrs.)—Stella Mayhew opened 7, an engagement in "A Mix-Up." Fair business attended the two weeks' engagement of Ralph Herz, in "Ruggles of Red Gap."

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Second and last week of "Pom-Pom," "Princess Tra-La-La" follows 14.

PLYMOUTH (Fred E. Wright, mgr.)—Second week of Julia Arthur, in "The Eternal Magdalene."

SHUBERT (Wilbur Shubert Co., mgrs.)—Third and final week of E. H. Sothorn, "Passing Show of 1915" comes 14.

WILBUR (Wilbur Theatre Co., mgrs.)—"It Pays to Advertise," now in its fourth week, is playing to completely filled houses at every performance.

Moss and Frey, Bert and Hazel Skatella, Mayne and Fern, and Ethel MacDonough.

LOEW'S GLOBE (Frank Mescher, mgr.)—Bill 7-9: Martin and Frabini, Polograph Trio, Cecil Eldred and Carr, Tyler and Crollins, Frisco and others. For 10-12: Ismed, Bob Hall, Kingsbury and Munson, Harvey, De Vora Trio, Two Brownies, and others.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 7-9: Singer's Midgets, Ethel MacDonough, Mayne and Fern, Roeder and Gibson, and others. For 10-12: Lockett and Waldron, Nevins and Gordon, McCormick and Irving, and others.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 7-9: Katherine Rober and company, Three Harmony Scamps, Toyo Troupe, Kelley and Catlin, Ben Bernard, Barnes and Barnes, and Feist Singers.

For 10-12: Katherine Rober and company, Hayden and Almont, Alamo Four, Russell and O'Neil, Geo. Hall, and Feist Singers.

BOSTON (Charles Winston, mgr.)—Vaudeville now shares with pictures in the program of this house. The acts for week of 7: Capt. Wesley's seals, Wood and Mandeville, Charles B. Lawlor and daughters, Arthur Whitelaw, and "Pier 23." New Triangle pictures are shown.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 7: Gerhart and Hodge, Wm. Grew and company, Marie Arvelle, "Waltz Dream," Miller, Packer and Sells, and Barlow's Circus.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Fox, Pick and Burns, Jeter and Rodger, Four Solis, Robert O'Connor and company, Anderson and Goines, and Phyllis Family.

BIJOU (Harry E. Gustin, mgr.)—Gertrude Breene, Alexandro Alberini, Bijou String Orchestra.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"The Correspondent," a new play, produced by E. A. Weil, was well given, and enjoyed good business week of Jan. 31. "A World of Pleasure" week of Feb. 7. "Princess Pat" next.

NATIONAL (Wm. H. Rapley, mgr.)—Julian Eltinge, in "Cousin Lucy," had good business last week. "The Masked Model" week of 7. "On Trial" next.

POLY (Fred G. Berger, mgr.)—"The Dummy," by the Popular Players, pleased large audiences last week. "House of a Thousand Candles," with A. H. Van Buren, again in the cast, having taken a week's needed rest, week of 7. "Old Heidelberg" next. Ruth St. Denis and her company of dancers, announced for matinee 7, have postponed the date.

CASINO (Fred W. Falkner, mgr.)—"The Christian," by the Hall Players, had good business last week. "The Spoilers," with William Farnum and Kathlyn Williams, 7-12.

COSMOS (A. Julian Brylawski, mgr.)—Bill 7-12: Edgar Atchison Ely and his company, Hilda Snow, Boyle and Patsy, Swain's cockatoos, the Musical Aldines, Ed. Holmes and Lulu Wells, and feature picture, "Thou Art the Man."

GAIETY (Harry O. Jarboe, mgr.)—The Smiling Beauties enjoyed good business last week. Geo. Stone and Social Maids week 7. The Sporting Widows next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill week of 7. Mrs. Langtry and company, Julian Rose, Ruby Norton and Sammy Lee, the Old Homestead Double Quartette, the Four Maykars, Burton Daniels and Lester Conrad, Lucy Gillette, Mosconi Brothers, and Pathe News Pictorial.

BIJOU.—The Girls from Reno and other acts week of 7.

CINCINNATI.

The brief season of opera, marked by the visit of the Boston Grand Opera Company, recalled the brilliant scenes of decades ago, when Music Hall and the Opera Festival were synonymous. Three night and one matinee performances were given. The Pavlova Russe Ballet was seen at every performance.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Cyril Maude returned Feb. 7, and that night "Grumpy" had its seven hundredth presentation. "Kick In" follows 14.

LYRIC (Carl Hubert Henck, mgr.)—William Faversham 7, in "The Hawk." Blanche Ring 13.

B. F. KEITH'S (John F. Royal, mgr.)—Weber and Fields head bill 6-12. Others: Fred Hallen and Mollie Fuller, Robert Emmet Keane, Madden and Ford, Porter J. White and company, McCloud and Carp, Three Mori Brothers, and Nay non's birds. Pathe's Week's.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co. offered "The Jolly Vagabonds" 6, with Willy Diedrich and Theodore Christmann as the tramps.

NEW EMPRESS (George F. Fish, mgr.)—Stuart heads bill 6-12. Others: Happy Jack Gardner and company, Dayton and Waley, the Breakaway Barlows, La Mar and Laurence, and W. S. Harvey.

OLYMPIC (Harry Hart, mgr.)—Hello, Paris 6-12, in "The Stranded Opera Company" and "A Night on the Isle Gum." Crackerjacks 13.

PEOPLE'S (William Hexter, mgr.)—The Nifty Maids 6-12, presenting the moving picture, "The Last Days of Pompeii" and two burlesques.

MUSIC HALL.—At the Pop Symphony Orchestra the soloist was Joseph Vito. Under the auspices of Syrian Temple, Nobles of the Mystic Shrine, Lincoln's Birthday, 12, will be celebrated by a presentation of "The Battle Cry of Peace."

SAN DIEGO, CAL. (Jan. 30).—Isis (Dodge & Hayward, mgrs.)—"Daddy Long Legs," billed for Jan. 25-27, and Margaret Illington, in "The Lie," 28, 29, both failed to appear, owing to the storms and floods. "So Long, Letty" was billed for Feb. 3-5. The mails are brought and sent out by boats, and the railroads may not be in operation for three weeks longer.

SAVOY (Scott A. Palmer, mgr.)—Shows have been presented as usual, but the acts had hard times getting in town. The members of the bill opening Jan. 24 had to make the trip down from Los Angeles by automobiles, through mud and flood. One machine tried to "loop the loop," and

PUT ME TO SLEEP

WITH AN OLD FASHIONED MELODY

HERE I AM AGAIN

ALWAYS WITH THE HEADLINERS

THE FOUNTAIN OF YOUTH

MOST NOVEL COMEDY SONG IN YEARS

IF YOU ONLY HAD

MY DISPOSITION

PERSONALITY PLUS GREAT MATERIAL SPELLS SUCCESS. IN "DISPOSITION" WE GIVE YOU A VEHICLE THAT WILL SEND YOUR PERSONALITY OVER THE FOOTLIGHTS WITH A PUNCH. WE HAVE SOME SPECIAL DOUBLE VERSIONS AND CATCH LINES THAT WILL MAKE THIS SONG GO OVER WITH A BANG.

BOSTON, 218 Tremont St. BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St. N. Y. C. CHICAGO, 123 N. Clark St.

CASTLE SQUARE (John Craig, mgr.)—Feb. 7 the new Harvard prize play, "Between the Lines," was given its first performance on any stage.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Billy Arlington made good last week at this house, as the star of Jacobs & Jermon's Golden Crook Burlesquers. Great business prevailed. Week of 7, Sam Howe's Kissing Girls. Coming, Bon Tons.

GAIETY (George R. Batcheller, mgr.)—The Gay New Yorkers hold forth current week. Week of 15, Walron's Bostonians.

HOWARD (George E. Lathrop Jr., mgr.)—Week of 7: Youth, Beauty and Polly Co. Al Burton's Revue, Gordon Brothers and Bob, Jimmy Fletcher, Neary and Miller, Le Roy and Barry, and the Gagnoux.

KEITH'S (Robert G. Larsen, mgr.)—Current week: Sam and Kitty Morton, Clara Morton, Will Cressy and Blanche Dayne, Jack Wyatt's Scotch Lads and Lassies, Harry Tighe and Sylvia Jason, Maurice Burkhardt, and the McIntyres.

LOEW'S NEW ORPHEUM (Victor J. Morris, mgr.)—Bill 7-9: Sylvester Schaeffer, Blondell and Perry, Marie Hart, Elsie White, Nevins and Gordon, Smith and Kaufman, and Two Brownies. For 10-12: Sylvester Schaeffer, "Ships That Pass in the Night,"

BURLESQUE

BY MILL.

CHARMING WIDOWS USE RUNWAY.

The first burlesque show to hit New York with an illuminated runway half way up the orchestra was the Charming Widows, at the Olympic, last week, and in nearly all the numbers the girls promenaded and pranced above the heads of the patrons sitting near the gangway. It evidently made a hit, as all of them were applauded for several encores, and the entire show gave good satisfaction.

The opening chorus showed the girls in attractive Persian trouser effect in white and orange, and they put over a lively musical sequence entitled "In Gay Paree."

Harry Petersen, with a very strong voice, was the first to lead a number in "Ragapation" for which he showed due activity, well backed by the girls. "Same Sort of a Girl" served Ada Lum for an encore getter, and Pauline Palmer was a veritable whirligig for her share of the entertainment, with "Home Was Never Like This." Little Helen Stanley, dainty and demure, had a fishing rod, with which she angled, and her singing caught plenty of applause. The girls also strolled out on the gangway and cast their lines. One of them caught a package of "Meccas." Ada Lum came back for another go at them, with "Sailing Down Honeymoon Bay."

Pauline Palmer is a vivacious worker, not at all averse to showing her shapely proportions.

Ada Lum, tall and stately, showed well in a black widow's gown.

Harry Peterson played a Count after he had put over his opening rag. Sam Carlton's Hebrew impersonation was well liked, being natural and within reason. Jimmy Cooper was a convincing con-man, with a tendency to address the audience instead of those to whom he is supposed to be working. Eddie Dale did very well as the Dutchman and has good comedy schemes. Miss Stanley, as mentioned above, loomed up as a lovable little "Cupid," also in her other characters and numbers. The finish of the first act showed an exciting boat race with panoramic effect.

Norbert Sinal, violinist, played several selections in opera and ragtime and medley, to good applause. "Ma Cherie," the pantomime of the Paris slums, with Emil Agoust as the rounder, who kills "Ma Cherie" by strangling, held attention.

In the second act the numbers include: "The Polo Girls," "Wanda," by Miss Palmer; "Sprinkle Me with Kisses," by Miss Stanley; "Vive L'Amour," by S. De Beryl; a duet by Ada Lum and Eddie Dale, "Alabama Cotton Ball," specialty by Cooper and Carlton, "Tango Trot," "Memories of Old Home Town" and the Apache dance by S. De Beryl.

The chorus includes Hazel Leone, Bernyce Dixon, Anna Romaine, Jean Schaeffer, Phyllis Ray, Gusie Sobelson, Emma Skelly, Alma McLean, Katherine Lewis, Goldie King, Jeanette Pollard, Nellie Lindy, Bertha Fox, Lucille Reynolds, Marie King, Helen Williams, Vivian Gillette, Doris Duva, Fannie Cater.

The staff: E. W. Edmondson, manager; W. H. Trueheart, business manager; Eddie Dale, stage manager; James Williams musical director; C. Powers, stage carpenter; G. Kerryhart, electrician; C. A. Brown, master of properties. *MILL.*

WESTON'S SCRAP CLUB.

Along with those vaudeville agents who are handling prize fighters as a beneficial side line might be mentioned Bert Weston, who is in his sixteenth week doing comedy and producing at the Union Square Theatre.

Weston recently dug deep enough and now owns fifty per cent. of the Longacre scrap club, where four star bouts will be run every Friday night in future.

And to be "safety first," he has Mrs. Weston, his father, and brother, Matty, and expects to add his son to the staff looking after his interests on fight nights.

AL. PINARD, who started out in a double act in vaudeville with Gladys Rowland, following their Union Square engagement, is now doing a single specialty with Mark Lea's Tango Girls.

AN HEIR TO JIM FLYNN.

"EXCELSIOR SPRINGS, Mo., Feb. 2.

"Ten pound baby boy arrived to Fannie Vedder. Some champ. *FANNIE.*"

NEWSPAPER CAMPAIGN.

James H. Curtin, manager of the Empire, Brooklyn, is making a big advertising campaign in the New York dailies.

Sunday's *Evening Telegram* carried half a page of Jack Singer's Behman Show.

WOOLFOLK SWITCHES.

Wm. Woolfolk, manager of the Gaiety Theatre, Brooklyn, N. Y., has taken charge of the Yorkville, New York, replacing Arthur Pearson, who resigned to go into vaudeville producing.



BILLY "GROGAN" SPENCER.

In his sixteenth week at the Union Square, New York.

THE NEW BEHMAN SHOW.

On Wednesday of the week in which the Behman Show plays Baltimore, Jack Singer will put on the new book, giving it half a week practical demonstration. The new show will open for its Summer run at the Columbia, New York, May 8.

BIG CRAZE AT THE OLYMPIC.

The Big Craze, the show which Manager Kraus objected to playing at his house earlier this season, is filling the date this week at the Olympic, New York, with Harry Fields, Hazel Ford, Mae Cameron, May Belle, Tom Barrette, Tom O'Kelly, Frank Carey and Lewis Naden.

LOUISE LA BOOTH has joined the show at Daly's, to soubrette for the next couple of weeks.

THE TIGER LILIES SOCIAL CLUB will hold its annual ball at Webster Hall, New York, on March 17.

ED. \$IGN DALY is now ahead of the Hello Girls.

MARTHA EDMONDS has joined the Winners.

LOUIS LESSER has succeeded Fred Follett as manager of the Hello Girls.

LILLIAN FAIRCHILD, of the Ben Welch Show, will be featured next Summer in a girl act assisted by George Douglas of the Manchester show.

CHRIS HOGAN is the stage manager at the Gaiety, Brooklyn, replacing Louis Krieg.

GOLDEN CROOK.

This one hundred per center returned for a second whirl at the Columbia patrons this week, and is pleasing, as usual. Billy Arlington, as Uncle Dudley, in "The Midnight Club," is ably assisted by Frank Dobson, Alva McGill, Eleanor Cochran, Frank Evans, Horace Wall, Mabel Redow, James Irving and Charles Hite.

The musical offering by Arlington and Dobson was well liked. Among the most successful musical numbers are: "Ragtime Jubilee," "Beautiful Land of Long Ago," "Heavenly Ball," "So Do I," "Alabama Jubilee," "The Kiss Waltz," "Pigeon Toe Trot," "Marvelous Melody," "Sweethearts in Every Town," "San Jose," "My Little Girl," a burlesque opera, and "Trip to the Moon."

During the second act the usual Golden Crock Ballet of the Season is nicely staged. Hite and Redow offer their exhibition of dancing. The Pall Mall Trio entertain in fine harmony. "Flower Like You," "Save Up Your Pennies" and a grand march were among the show numbers.

THE HEART CHARMERS.

At Daly's, New York, this week, the new show should satisfy all those in search of ginger, as the book contains most of the stag jokes that are going the rounds of the bar rooms, and put over in unmistakable fashion. Otherwise the show is commendable. The setting is satisfactory, the principals are capable, and the chorus is a likely looking lot of workers. "The Fun Makers" has Joe Freed doing a Dutch; Tommy Robinson, as the Irish; Jim Peck, the straight, in full dress; Gus Arnold, as a rounder, also in glad rags. Lillian Palmer and Davida Hawthorne are well placed, and Mae McCrea pleased with her double voiced harmonizing.

The numbers, for most of which the girls used the runway around the orchestra pit, included: "Come to That Beautiful Ball," "Araby," by Miss Hawthorne; "Drink With Me," by Mr. Peck; "Dancing Dolls," "If We Can't Be the Same Old Sweethearts," "Chicken Dinner," "Come Back, Dixie," "Singing Trio," "Bom-Bom-Bay," by Miss McCrea, with the girls indulging in well defined cooch movements, and the "At the Ball" finish for the first act.

For the second act, "Holiday in Dixie," "Molly," "Listen to That Dixie Band" and "America, I Love You," by Miss McCrea, served as the musical interludes.

The chorus includes: Babe De Fields, Gracie McGregor, Helen McDonald, Louise White, Kitty O'Connor, Irma Windsor, Cleo Van, Clara Kabe, Alsha Phillips, Helen Yeoman, Margie Conloy, Babe De Palmer, Buster Burbee, May Frazer, Margaret Peck and Loretta Duffy. *MILL.*

COLUMBIA STOCK.

The stock at the Columbia, Indianapolis, includes Frank Lyons, Marie Mann, La Verna Griffin, Percle Judah, Billy McIntyre and Bobby Vall.

Benita White and La Belle Benita are added attractions.

THE GAY NEW YORKERS.

This show at the Columbia, New York, next week, will include Fox and Stewart, Dolly Morrissey and Danny Murphy.

THE U. S. BEAUTIES staff includes: Billy Watson, owner; Dan Guggenheim, manager; Arthur Herbst, agent; Sol Cronin, musical director; Al. Humes, director.

THE REEF TRUST staff includes: Billy Watson, owner; Wm. F. Rife, manager; Fred Wertheimer, agent; Henry Newbauer, musical director; Harry Raussan, carpenter; Billy Bowers, props; Muray Simons, electrician.

BOB MANCHESTER SHOW, with Mollie Williams and Beatrice Harlowe, had the Orpheum, Paterson, sold out for Monday, at 1 P. M., and are after Marion's record. Marion's holiday fell on Thursday, while Lincoln's Birthday falls on Saturday, which is a sure business without a holiday.

"BOB" RECKER, well known as a musical director in burlesque houses, died last week.

ROUTES.

COLUMBIA CIRCUIT.

AL REEVES—Gayety, Toronto, 7-12; Galety, Buffalo, N. Y., 14-19.
 BEHMAN SHOWS (Jack Singer, mgr.)—Empire, Brooklyn, 7-12; Colonial, Providence, 14-19.
 BON TONS (Ira Miller, mgr.)—Empire, Albany, 7-12; Casino, Boston, 14-19.
 BEN WELCH SHOW (Harry Shapiro, mgr.)—Syracuse and Utica 7-12; Gayety, Montreal, 14-19.
 BOSTONIANS (Frank S. Pierce, mgr.)—Colonial, Providence, 7-12; Galety, Boston, 14-19.
 BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Empire, Newark, N. J., 7-12; Park, Bridgeport, 17-19.
 DAVE MARION'S (Bob Travers, mgr.)—Gayety, Omaha, 7-12; Galety, Kansas City, 14-19.
 FOLLIES OF THE DAY (Barney Gerard, mgr.)—Grand, Hartford, 7-12; Jacques, Waterbury, Conn., 14-19.
 GLOBE TROTTERS (M. Saunders, mgr.)—Gayety, Detroit, 7-12; Gayety, Toronto, 14-19.
 GAY NEW YORKERS (Harry Leoni, mgr.)—Gayety, Boston, 7-12; Columbia, New York, 14-19.
 GYPSY MAIDS (W. V. Jennings, mgr.)—Gayety, Montreal, 7-12; Empire, Albany, 14-19.
 GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Columbia, New York, 7-12; Casino, Brooklyn, 14-19.
 GIRL TRUST (Louis Epstein, mgr.)—Star and Garter, Chicago, 7-12; Berchel, Des Moines, Ia., 14-19.
 HARRY HASTINGS (Martin J. Wigert, mgr.)—Hurtig & Seamon's, New York, 7-12; Orpheum, Paterson, 14-19.
 LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Casino, Brooklyn, 7-12; Empire, Newark, 14-19.
 MAJESTICS (Fred Irwin, mgr.)—Empire, Hoboken, 7-12; Casino, Phila., 14-19.
 MANCHESTER'S (Bob Manchester, mgr.)—Orpheum, Paterson, 7-12; Empire, Hoboken, 14-19.
 MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Kansas City, 7-12; Gayety, St. Louis, 14-19.
 MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Gayety, St. Louis, 7-12; Star and Garter, Chicago 14-19.
 MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Gayety, Buffalo, 7-12; lay off 14-19; Syracuse and Utica 21-26.
 MERRY ROUNDERS (Jas. Weeden, mgr.)—Berchel, Des Moines, Ia., 7-10; Gayety, Omaha, 14-19.
 PUSS (Al Lubin, mgr.)—Open 7-12; Syracuse and Utica 14-19.
 ROSELAND GIRLS (Bob Mills, mgr.)—Empire, Toledo, O., 7-12; Columbia, Chicago, 14-19.
 ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Casino, Phila., 7-12; Palace, Baltimore, 14-19.
 ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Park, Bridgeport, Conn., 10-12; Hurtig & Seamon's, New York, 14-19.
 STROLLING PLAYERS (Louis Gilbert, mgr.)—Colonial, Dayton, O., 7-12; Empire, Toledo, O., 14-19.
 SOCIAL MAIDS (Joe Hurtig, mgr.)—Gayety, Washington, 7-12; Gayety, Pittsburgh, 14-19.
 SPORTING WIDOWS (Bob Simons, mgr.)—Palace, Baltimore, 7-12; Gayety, Washington, 14-19.
 STAR AND GARTER (Asa Cumings, mgr.)—Jacques, Waterbury, 7-12; Miner's Bronx, New York, 14-19.
 SMILING BEAUTIES (Ben Harris, mgr.)—Gayety, Pittsburgh, 7-12; Star, Cleveland, 14-19.
 SAM HOWE'S (Geo. E. Bachelor Jr., mgr.)—Casino, Boston, 7-12; Grand, Hartford, 14-19.
 TOURISTS—Miner's Bronx, New York, 7-12; Empire, Brooklyn, 14-19.
 TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Columbia, Chicago, 7-12; Gayety, Detroit, Mich., 14-19.
 WATSON-WROTHER SHOW (Manny Rosenthal, mgr.)—Star, Cleveland, 7-12; Colonial, Dayton, 14-19.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Columbia, Grand Rapids, Mich., 7-12; Majestic, Indianapolis, 14-19.
 AUTO GIRLS (Ted Symonds, mgr.)—Star, Brooklyn, 7-12; Academy, Jersey City, 14-19.
 BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Howard, Boston, 7-12; Springfield 14-19.
 BROADWAY BELLES (Joe Oppenheimer, mgr.)—Yorkville, New York, 7-12; Gayety, Philadelphia, 14-19.
 BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Century, Kansas City, 7-12; Standard, St. Louis, 14-19.
 BIG CRAZE (Joe Levitt, mgr.)—Olympic, New York, 7-12.
 CRACKER JACKS (Bob Gordon, mgr.)—Buckingham, Louisville, 7-12; Olympic, Cincinnati, 14-19.
 CABARET GIRLS (Lewis Livingston, mgr.)—Garrick, New York, 7-12; Star, Brooklyn, 14-19.
 CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Gayety, Baltimore, 7-12; Trocadero, Phila., 14-19.
 CHARMING WIDOWS (Sam Levy, mgr.)—Academy, Jersey City, 7-12; Gayety, Brooklyn, 14-19.
 CITY SPORTS (L. E. Sawyer, mgr.)—Standard, St. Louis, 7-12; Gayety, Chicago, 14-19.
 DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Star, St. Paul, 7-12; St. Joseph, Mo., 17-19.
 FROLICS OF 1915 (Frank Lalor, mgr.)—St. Joseph, Mo., 9-12; Century, Kansas City, 14-19.
 FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Springfield 7-12; Garrick, New York, 14-19.
 FRENCH MODELS (Harry Rose, mgr.)—Gayety, Brooklyn, 7-12; Academy, Fall River, Mass., 17-19.

GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Englewood, Chicago, 7-12; Galety, Milwaukee, 14-19.

HELLO, PARIS (Wm. Boehm, mgr.)—Olympic, Cincinnati, 7-12; Colonial, Columbus, 14-19.
 HELLO GIRLS (Louis Lesser, mgr.)—Academy, Fall River, 9-12; Howard, Boston, 14-19.

HIGH LIFE GIRLS (Frank Calder, mgr.)—Troc., Philadelphia, 7-12; Grand, Trenton, 14-19.
 JOYLAND GIRLS (Sim Williams, mgr.)—Cadillac, Detroit, 7-12; Columbia, Grand Rapids, Mich., 14-19.

LADY BUCCANERS (Dick Zeisler, mgr.)—Lyceum, Columbus, O., 7-12; Youngstown, O., 14-16; Akron, O., 17-19.

MILITARY MAIDS (M. Wainstock, mgr.)—Penn Circuit 7-12; Galety, Baltimore, 14-19.

MISCHIEF MAKERS (F. W. Gerhardt, mgr.)—Majestic, Indianapolis, 7-12; Englewood, Chicago, 14-19.

MONTE CARLO GIRLS (Jack Sutter, mgr.)—Savoy, Hamilton Ont., 7-12; Cadillac, Detroit, 14-19.

PAT WHITE SHOW (Lew Talbot, mgr.)—Gayety, Chicago, 7-12; Buckingham, Louisville, 14-19.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Empire, Cleveland, 7-12; Penn Circuit 14-19.

RECORD BREAKERS (Jack Reid, mgr.)—Star, Toronto, Ont., 7-12; Savoy, Hamilton, Ont., 14-19.

REVIEW OF 1915 (Henry P. Dixon, mgr.)—Grand, Trenton, N. J., 9-12; Olympic, New York, 14-19.

SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Binghamton, N. Y., 14, 15; Amsterdam 16; Schenectady 17-19.

TEMPTERS (Chas. Baker, mgr.)—Gayety, Minneapolis, 7-12; Star, St. Paul, 14-19.

TIP TOPS (Joe Hurtig, mgr.)—Youngstown, O., and Akron, 7-12; Empire, Cleveland, 14-19.

TANGO QUEENS (Ed. E. Daly, mgr.)—Gayety, Phila., 7-12; lay off.

U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Gayety, Milwaukee, 7-12; Gayety, Minneapolis, 14-19.

WINNERS (Harry K. Gates, mgr.)—Corinthian, Rochester, N. Y., 7-12; Star, Toronto, 14-19.

YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Binghamton, N. Y., 7, 8; Schenectady 10-12; Corinthian, Rochester, 14-19.

PENN. CIRCUIT.

MONDAY—Canton, O.
 TUESDAY—Johnstown, Pa.
 WEDNESDAY—Altoona, Pa.
 THURSDAY—Harrisburg, Pa.
 FRIDAY—Orpheum, York, Pa.
 SATURDAY—Academy, Reading, Pa.

EXTRA WEEK FOR MANCHESTER.

Long before the end of the season Robert Manchester has arranged for an extension of his time after the regular season.

The show will play the Columbia, Chicago, and Des Moines, Ia., then Omaha, Kansas City; Star and Garter, Chicago; Detroit, Buffalo, and will close at the Empire, Brooklyn, Decoration Day week. Last week, at the Bronx, the show played to good business, with Strangler, Lewis as an added attraction, and Abe Attell, announcer.

SLIPPERY HARRY WELSH.

While out at the camp in Toronto looking the soldiers over, Welsh was recognized by a number of soldiers who had seen him work on the stage, and they insisted that he should do that slide. After coaxing Harry declared boys you can't do that on this kind of soil, so immediately they brought him a plank. Harry did his little run, then the slide, and was applauded by over five hundred hands. Harry remains as stage manager and comedian of the Monte Carlo Girls.

Jack Herbert, musical director of the Star, Toronto, has received quite a little money from the different shows, which he uses to buy cigars, cigarettes, tobacco, etc., to send to the boys on the firing line. Quite a few parcels have been shipped already.

Pearl Watson and Cora Cornell have joined the chorus ranks of the Monte Carlo Girls.

E. W. Chipman, manager of the Midnight Maidens, is doing a nice business all along the line.

Bertha Meyers, chorister, joined the Midnight Maidens.

Jack Sutter had quite a few calls for his latest composition while in Toronto.

Doc Adams, in advance of Al Reeves, said his show is doing big business all over.

Charlie Bray advance agent of "Me-Him-I," is advertising the show in Hamilton, Ont.

Eleta Gordon, of the Monte Carlo Girls, has just left that big time act, "Neptune's Garden."

Fred Bender, of the Monte Carlo Girls, saved a young lady from being hit with an auto in Toronto.

Mike Wilkes is the agent of the Star, Toronto.

Two hundred soldiers of the American Battalion (97) attended the Monte Carlos in Toronto, Tuesday night.

KRIEG PROMOTED.

Louis Krieg, stage manager at the Galety, Brooklyn, was made manager of the house last week.

KAHN CONTROLS SQUARE.

Last week, a meeting of the estate owning the Union Square Theatre, resulted in Benjamin Kahn landing the lease of the Union Square Theatre for a period of four years, to May 1, 1920.

Among the many contestants for the lease of the old Keith house, Mr. Kahn was the favored candidate, owing to the success he has had as its manager for the past three years and a half, and he is now sole owner of the house and the stock company presenting burlesque attractions there with a change of bill each week.

Last week the orchestra and stage crew at the house was given a "two weeks' notice," owing to the anticipated change being made, but when Manager Kahn closed for the four years lease, he also canceled the "fortnight notices."

The company remains intact, and Gus Fay is again in this week's show, doing comedy with "Grogan" Spencer and Bert Weston, with Dewey Campbell, Louise Pierson, Norma Brown and Laura Houston making up the rest of the principals.

Business continues remarkably good, and though the Weber and Fields script that made up last week's attraction (the fifteenth of this company) did not appear to be to the best liking of the Spencer-Weston type of comedy, it was probably put on for the benefit of Gus Fay's Dutch. Banking, mummy and statue bits of business stood out as the best laugh spots, while "Mother's Rosary," led by Norma Brown, proved to bring out the goodness of an alto voice from Marie La Mont, one of the choristers. "Caravan" was another pretty Oriental one, with Louise Pierson leading it, while Laura Houston's dancing to "Dry Town" drew its repeats.

JESSON and JESSON will close with the Rose Sydel Co. at the Casino, Philadelphia, Feb. 12, to go into vaudeville.

BABE FORRESTER, with the Sam Rice Show earlier in the season, joined the Union Square stock burlesquers last week.

MAE IRENE
CHESLEIGH GIRLS
 20TH CENTURY MAIDS

JULIA DE KELETY
 PRIMA DONNA
 20TH CENTURY MAIDS

TOMMY AIKINS
 With CATHERINE CRAWFORD
 AND HER FASHION GIRLS.
 Management A. K. PEARSON.

AL. K. HALL
 (ALCOHOL) in a New Character
 PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OH AL BARTON
 THE FELLOW WHO MAKES THEM SIT UP
 AND TAKE NOTICE
 With 20th Century Maids

WANTED—Oriental Dancer
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 Address CARNEGIE, New York Clipper Office, New York.

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 10 South LaSalle St., Chicago

(In answering ads, please mention CLIPPER.)

Decatur, Ill.—Empress (Geo. Fenberg, mgr.) split week vaudeville. Manager Fenberg will play Mrs. Cecilia Ponting, in "The Four Husbands," for a return date in the near future. "The Birth of a Nation" will also return in April or May.

NOTES.

THE STEEL girders "made here" by Decatur Bridge Co., are being placed for balcony in the New Lincoln Square Theatre. This theatre will have a seating capacity of one thousand five hundred, and be one of the most centrally located buildings in the city.

THE arrangement by which patrons at the new Strand Theatre hear the Famous Cairns Orchestra, has proved a big drawing card.

STUART WALKER'S Famous Portmanteau Theatre will play Decatur at an early date, under the man-

The shows will open April 1, for a 'two weeks' engagement at East St. Louis.

SYMPHONY Orchestra of Minneapolis' Decatur dates have been fixed for May 5, 6.

M. J. McGOWAN, manager of Barnum & Bailey Side Show, was a caller last week.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "Some Baby" week of Feb. 6, May Robson 13-15, and May Irwin 17-19.

SHUBERT (Frank C. Priest, mgr.)—The Fisher Players present "The Misleading Lady" week of 6.

ORPHEUM (E. C. Burroughs, mgr.)—Bill 6-12: Harry Green and company, Four Sultanas, Diamond and Brennan, Hamilton and Barnes, Bert Wheeler and company, Bolger Brothers, and the Flying Wertz Duo.

EMPRESS (Gus S. Greening, mgr.)—Bill 6-12:

IT'S

YOU SIMPLY "CT
A 'FEIST' SONG, WE

THE SONG THAT GOT 'EM ALL EXCITED, AND JUSTLY SO. ONE OF THE BIGGEST NOVELTY SONGS THE

YOU CAN'T GO WRONG
WITH A FEIST SONG"THERE'S A BRK
EVERY LIGHT N

THIS SONG, WRITTEN BY HOWARD JOHNSON AND FRED FISCHER, POS

JOE MCCARTHY, THE LYRICAL WIZARD, AND JIMMY MC MA

"HAVE YOU FR

ALL THE HEADLINERS WHO ARE USING THIS NEW HIT HAVE REEL
ISSUED. "YOU CAN'T GONG'T WAS IN THE DYING MONTH OF DECEMBER, 1915, THAT T MONI
IT TOOK JUST THIRTY DAYS TO PRO IT

"IN THE GLORY O

THIS WONDERFUL SONG IS A CONTRIN W

YOU'VE GOT TO HAVE THEM, THAT'S ALL; THAT GOES TWOYS

"YOU CAN'T CT
YOU'RE WITH 'ENC

ONE OF THE CLEVEREST SON OF

GRANT CLARK AND THE MONARCH OF MUSIC, F FIS

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME N, E

"YOU'D NV
THAT OLD HOMEWORDS BY HOWARD JOHNSON, AUTH F T
MUSIC BY WALTER DONALD COJUST TO SHOW THAT THEY HAVE WHAT THE REAL PERFE RS
NOVELTY BALLAD-RAG WHICH WIELYOU CAN'T GO WRONG
WITH A FEIST SONG

"THOSE GOOD OLD

agement of the local Drama League Centre.

WILLIS AUGUSTINE, of this city, will go out with the L. J. Heath 18 car carnival company this year. He is having a new up-to-date miniature city made in East St. Louis. Earlier in the season it was reported he would go out with the Con T. Kennedy Shows. John Francis, another local man, will have three shows with the same company.

"The War Child," Ann Hamilton, Grant Gardner, Four Casting Lamys, Kammerer and Howland, and Valdo and company.

PRINCESS (Bert Goldman, mgr.)—Bill 6-9: Doree's Beaux and Belles, Walton and Vivian, Campbell and McDonald, Agnes Kayne. Last half: Four Casting Kays, Three Lilliputians, Gertrude Folsome and company, and Milt Wood.

NOTE—All the numbers issued by
If interested, kindly commuCHICAGO 145 N. Clark St.
Western OfficeBOSTON Eastern Office
181 Tremont St.

LEO. F. T.

135 W. 44
PHILA. Park

FACT!

NOT GO WRONG WITH
WE CAN'T LET YOU.

STAR (John P. Kirk, mgr.)—Darlings of Paris
week of 6, the Tempters 13-19.

Newark, N. J.—Newark (Geo. W. Robbins,
mgr.) Andreas Dippel's new light opera, "Princess
Tra-la-la," Feb. 7-12. "It Pays to Advertise" 14-19.
SHUBERT (Lee Ottolengui, mgr.)—This house is
dark 7-12. "The Only Girl" 14-19.
ORPHEUM (Clifford Stark, mgr.)—The Brownell-
Stark Stock Co. offers "Alma, Where Do You
Live?" 7-12.

Jersey City, N. J.—Majestic (Frank E. Hen-
gerson, mgr.) moving pictures, beginning Feb. 8.
ACADEMY (Cary McAdow, mgr.)—Charming
Widows 7-12. Auto Girls 14-19.

KEITH'S (W. B. Garyn, mgr.)—Bill 7-9: Aerial
Eddys, Ethel Hopkins, Geo. Sidney and company.

LYRIC (G. S. Riggs, mgr.)—Bill 7-9: Beatrice
Morgan and company, Lee Tung Foo, Curren and
Mack, Bauer and Saunders, and the Parlovs. Bill
10-13: Swain's cats and rats, Walker and Ill,
Smith and Tilly Sisters, Downes and Gomez, and
Three Harvey Girls.

Indianapolis, Ind.—Murat (Nelson G. Trow-
bridge, mgr.)—"Within the Loop" Feb. 7. Boston
Grand Opera Co., in conjunction with Pavlova
Imperial Ballet Russe, 8, 9.

English's (Ad. F. Miller, mgr.)—May Robson
7-9. "Watch Your Step" 10-12, Ziegfeld's "Follies"
14-19.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of
7. "The Bride Shop," Dorothy Regal and com-
pany, California Orange Packers, Harry and Eva
Puck, Doc O'Neil, and Marion Weeks.

THE BEST THAT HAS EVER BEEN WRITTEN. A BRAND NEW IDEA, HANDLED IN A BRAND NEW WAY

BROKEN HEART FOR ON BROADWAY"

POSITIVELY BE ONE OF THE BIG SENSATIONAL HITS OF THE YEAR.

MASTER OF MELODY, PRESENT YOU WITH A "CINCH" HIT

FORGOTTEN ME?"

HAVE REED THAT IT IS ONE OF THE BEST SONGS "FEIST" HAS EVER
GONG WITH A FEIST SONG"

WONDERFUL SONG WAS FIRST PRESENTED TO THE PROFESSION.
IT A REAL SUBSTANTIAL "FEIST HIT"

THE MOONLIGHT"

FROM OUR FRIEND, PERCY WENRICH

WAYS FOR THE GIRL AND FOR THIS TRULY WONDERFUL SONG

CT ALONG WHEN OR WITHOUT 'EM"

SO OF ITS CLASS EVER WRITTEN.

FISCHER, CHEERFULLY ACKNOWLEDGE AUTHORSHIP

ME N, BUT IF YOU WANT THE KING PIN OF THEM ALL, YOU MUST SING

VER KNOW TOWN OF MINE"

THE WORLD FAMED "MOTHER" SONG.

ALL COMPOSER OF "TENNESSEE."

RRS WANT, JOE MCCARTHY AND JIMMY MONACO WROTE A
W HELP YOU KEEP THINGS SIZZLING

DAYS BACK HOME"

published for band and orchestra.
with our B. & O. Department.

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New York 7th & Olive Sts.
and Cherry | SAN FRANCISCO Pantages
Thea. Bldg.

Thos. Swift and company, Ward, Bell and Ward,
and pictures. Bill 10-12: Tom Lewis, J. K. Em-
mett and company, Four Van Staats, Brown, Har-
ris and Brown, Breen Family, and Triangle pic-
tures.

Hoboken, N. J.—Empire (A. M. Bruggeman,
mgr.) Irwin's Majestics Feb. 7-12. Manchester's
Own Show 14-19.

SING A HIT
BE A HIT!

MANAGERS ADMIT IT

The "Feist System," through its medium of extensive and intensive National advertising, has compelled millions upon millions of people to enjoy popular songs at the theatre, because they know about them and read about them, and want to hear them. It makes your engagement a joy; you know and feel that the audience will extend the courtesy of applause because of the personal interest they feel in you and the song.

This unique and satisfying condition was brought about through the "Feist System" and "Feist Songs."

LYRIC (Barton & Olsen, mgrs.)—Bill 7-9: Ralph
Bahyl and company, Thompson and Berri, Gay-
lord and Langton, Morton and Morton, and Clair-
mont Bros. Bill 10-12: Judge and Miller, Brooks,
Rauth and Brawn, Charles and Madeline Dunbar,
and Five Musical Hodges.

MAJESTIC (G. E. Black, mgr.)—Mischief Makers
7-12.

NEXT WEEK'S VAUDEVILLE BILLS.

FEB. 14-19.

U. B. O.
NEW YORK CITY.
Colonial.

Mignon
Corcoran & Dingle
Lucy Gillette
Togan & Geneva
Scotch Lads & Lassies
Henry Lewis
Valerie Bergere & Co.
Rigoletto Bros.
Savoy & Brennan

Alhambra.

Four Mayakos
Misses Lightner & Alexander
Walter Brower
Old Homestead Octette
Palfrey, Hall & Barton
Jim & Bonnie Thornton
Chas. Grapewin & Co.
Paul Gordon
Bernard & Scarth
Five Statues

Royal.

Bancroft & Bronski
Loney Haskell
Willard Simms & Co.
Dempsey & Lovers
Lewis & White
Clifford & Mack
Four Danubies
Lloyd & Britt

Orpheum (Bkln.).

Julian Rose
Ruth Royce
Maurice Burkhardt
Vera Sabine & Co.
Beeman & Anderson
Scott & Keane
Clara Morton
Ethel Whiteside & Co.
Moon & Morris

Bushwick (Bkln.).

Wm. Morris & Co.
Carter Bros.
Gruber's Animals
Belle Baker
The Schmeltans
Maryland Singers
Howard, Kible & Herbert

Prospect (Bkln.).

Dunbar's Darkies
Herbert's Dogs
Tower & Darrall
Augusta Glose
Morton & Moore
Miniature Revue
B. Morelle's Sextette
Charles Aheam Troupe
Amata

"ATLANTA, GA.

Forsyth.

Gerard & Clark
Rae E. Ball
Rooney & Bent
Stevens, Bordeaux & Co.
Howard & Fields
"War Brides," No. 2
Big Jim

BOSTON.

Keith's.

Ruth St. Denis
Howard's Ponies
Anker Trio
"Passion Play of Wash. Sq."
Harry Cooper
Chas. E. Evans & Co.
Felix Adler
Fritz & Lucy Bruch
Horlick Family
Mabel Berra
Wm. H. Armstrong & Co.
Chung Hwa Four

BALTIMORE, MD.

Maryland.

Bee-Ho Gray & Co.
Norton & Lee
Harry Lester Mason
Big City Four
Tilford & Co.
Mrs. Langtry & Co.
Pedersen Bros.
Kirk & Fogarty
Dale & Boyle

BUFFALO, N. Y.

Shea's.

Holmes & Buchanan
Merlan's Dogs
Nora Bayes
Dooley & Rugel
Payne & Niemeyer
The Norvelles

BIRMINGHAM, ALA.

Lyric.

(Splits with Nashville)
First Half
Gallagher & Martin
Kenneth Casey
Musical Bras
Bobby Walthour & Co.
Tom Kuma

Last Half

Leo Beers
Mr. & Mrs. Allison
Dan Burke & Girls

CINCINNATI.

Keith's.

"Petticoats"
Mullen & Coogan
Kerville Family
Fred V. Bowers & Co.
Sarah Padden & Co.
Wilson & Aubrey
Schooler & Dickinson

CLEVELAND.

Keith's.

Misses Campbell
Gallett's Monks
Three Keatons
Ball & West
Robbie Gordone
Louis Simon & Co.
Morgan Dancers
"Forest Fire"

COLUMBUS, O.

Keith's.

Gaston Palmer
Marie Fitzgibbons
Porter J. White & Co.
McKay & Ardine
Four Londons
Milton & De Long Sisters
White & Clayton

CHATTANOOGA.

Orpheum.

First Half
The Spellmans
Lyons & Yosco
E. Welch's Minstrels
Brown & Spencer
Last Half
"Six Peaches and a Pair"
King & King
Carlton & Clifford
E. Welch's Minstrels
Foster & Lovett

CHARLESTON, S. C.

Victoria.

First Half
Doyle & Elaine
Henry G. Rudolf
(16) Navassar Girls
Gillon & De Mott
Last Half
(16) Navassar Girls
Haager & Goodwin
Kajiyama
(To fill)

DETROIT.

Temple.

Beatrice Herford
Alfred Bergen
Roy Harrah Troupe
McIntyre & Heath
Hunting & Francis
Klass & Bernie
Maxine Bros. & Bobby
J. W. Keane & Co.

ERIE, PA.

Colonial.

Myrl & Delmar
"Cranberries"
Leipalg
Imperial Jiu Jitsu Tr.
Ryan & Tierney
(To fill)

GRAND RAPIDS.

Empress.

Corbett, Sheppard & Donovan
Bert Levy
Mjares
Chas. Howard & Co.
(To fill)

HAMILTON, CAN.

Temple.

Hyman Adler & Co.
Knapp & Cornella
John & Winnie Hennings

INDIANAPOLIS.

Keith's.

Hallen & Fuller
Craig Campbell
Avon Comedy Four
Three Mori Bros.
Naynon's Birds
Elsie Williams & Co.
Crawford & Broderick
Monroe & Mack
Mlle. Vadie & Girls
Bertisch

JACKSONVILLE.

Orpheum.

First Half
Ketchum & Cheatem
Kelt & De Mont
Capitol City Trio
"On School Playground"
Last Half
Jack George
Queenie Dunedin
Martini & Maxmillian
"On School Playground"

KNOXVILLE, TENN.

Grand.

First Half
King & King

Carlton & Clifford

Foster & Lovett
Last Half
The Spellmans
Lyons & Yosco

LOUISVILLE.

Keith's.

Orange Packers
Marion Weeks
"The Bride Shop"
Robert E. Keane
Heras & Preston
Dorothy Regal & Co.

MONTREAL, CAN.

Orpheum.

Everest's Monks
"The Little Stranger"
Al. Rover & Sister
Kingston & Ebner
Mason-Keeler & Co.

NORFOLK, VA.

Colonial.

(Splits with Richmond)
First Half
J. C. Nugent & Co.
Fagg & White
Von Hampton & Schriener

Pisano & Bingham
Santey Bros.
Blissett & Scott
Last Half
Elizabeth Baker & Co.
Dolly & Mack
Mareena, Navarro & Mareena

(Three to fill)
NASHVILLE, TENN.

Princess.

(Splits with Birmingham)
First Half
Leo Beers
"Six Peaches and a Pair"
Mr. & Mrs. Allison
Dan Burk & Girls
Last Half
Gallagher & Martin
Kenneth Casey
Musical Bras
Bobby Walthour & Co.
Tom Kuma

OTTAWA, CAN.

Dominion.

Seven Colonial Belles
Emerson & Baldwin
Pasquale & Marino

PROVIDENCE.

Keith's.

International Girl
Tighe & Jason
De Leon & Davies
Wright & Dietrich
Oliver & Olp
Paul Conchas
Kate Watson

PHILADELPHIA.

Keith's.

Kramer & Morton.
Henrietta De Serris
Chas. Olcott
Farber Girls
Jos. E. Bernard & Co.
Elsie Janis
Jed & Ethel Dooley
Lohse & Sterling
Harris & Manion

PITTSBURGH.

Davis.

Alexander Bros.
Tango Shoes
Olympia Desvall
Grace Fisher & Co.
Claire Vincent & Co.
Sam Bernard
Bronson & Baldwin

ROCHESTER, N. Y.

Temple.

Jackson & Wahl
Quigley & Fitzgerald
Allen Dinehart & Co.
Mary Melville
Bertie Ford
Fritz Schell
Emerson & Baldwin
Natalie & Ferrari

RICHMOND, VA.

Bijou.

(Splits with Norfolk)
First Half
Elizabeth Baker & Co.
Dolly & Mack
Mareena, Navarro & Mareena
Last Half
J. C. Nugent & Co.
Fagg & White
Von Hampton & Schriener

Pisano & Bingham
Santey Bros.
Blissett & Scott

SAVANNAH, GA.

Bijou.

First Half
(6) Water Lilies
Jack George

"Society Buds"

Martini & Maxmillian
Queenie Dunedin
Last Half
Ketchum & Cheatem
Kelt & De Mont
(6) Water Lilies
"Society Buds"
Capitol City Trio

TORONTO, CAN.

Shea's.

Lunette Sisters
Van & Schenck
Frank McIntyre & Co.
Lady Alice's Pets
J. & B. Morgan
Rives & Harrison

TOLEDO, O.

Keith's.

Al. Herman
MacRae & Clegg
Wilmer Walter & Co.
The Sharrocks
Flying Martins
Violet Dale
Fashion Show

WILMINGTON, DEL.

Garriek.

Vasco
Medlin, Watts & Tower
Neary & Miller
(To fill)

WASHINGTON.

Keith's.

Marshall Montgomery & Co.
Weber & Fields
Josie Heather
The Grazers
Burns & Lynn
Bert Melrose

YOUNGSTOWN, O.

Hippodrome.

Odiva & Seals
Madden, Ford & Co.
Adeline Francis
Frank North & Co.
McDevitt, Kelly & Lucey
Pierlot & Schofield
Martinetti & Sylvester
Nan Halperin

ORPHEUM

CIRCUIT

CHICAGO.

Majestic.

Anna Held
Charlotte Parry & Co.
Roches's Monks
Hermine Shone & Co.
Watson Sisters
Carpos Bros.
Joe Cook
Bolger Bros.

Palace.

Emma Calve
Eddie Leonard & Co.
Cecil Cunningham
Flanagan & Edwards
Kartell
Ray Dooley Trio
Four Melodious Chaps
Catherine Powell

CALGARY, CAN.

Orpheum.

Geo. Damere' & Co.
Umberto & Sacchetti
Bankoff & Girle
Dugan & Raymond
Hallen & Hunter
Dupree & Dupree
Julie Ring & Co.

DENVER, COLO.

Orpheum.

Ciccolini
Stalne's Circus
Frank Crumit
Singer & Ziegler Twins
Le Hoen & Dupree
Whipple, Huston & Co.
Roshanara

KANSAS CITY, MO.

Orpheum.

Lillian Kingsbury & Co.
Balhet Divertissements
Ed. Morton
Whiting & Burt
Mme. Donald-Ayer
Two Tomboys
McWatters & Tyson

LOS ANGELES, CAL.

Orpheum.

Evelyn Nesbit & Clifford
Tusciano Bros.
The Duttons
Dunbar's Bell Ringers
"The Bachelor Dinner"
Eva Taylor & Co.
Mayo & Tally
Mac Francis

LINCOLN

& COLO. SPGS.

(Split week.)

Mary Shaw & Co.
The Crisps
Reynolds & Donegan

Florrie Millership

Stuart Barnes
Flavilla
La Mont's Cowboys

MEMPHIS, TENN.

Orpheum.

Houdini
Williams & Wolfes
Don Fong Gue & Haw
Rae Samuels
Walter Milton & Co.
Mack & Vincent
Ben Beyer & Co.

MILWAUKEE.

Majestic.

Chp & Marble
Marie Nordstrom
Stewart & Donohue
Burnham & Irwin
Carl McCullough
Flying Wuernts
Mareena, Delton & Mareeno

"Petticoats"

MINNEAPOLIS.

Orpheum.

Hamilton & Barnes
Five Annapolis Boys
Stone & Hayes
Warren & Conley
"Love in the Suburbs"
The Sultanas
Olga Cook
Arthur Barat

NEW ORLEANS.

Orpheum.

Mile. Lubowska
Bily B. Van & Co.
Mr. & Mrs.
Erwin Connolly
Weber, Dolan & Fraser
Lewis & McCarthy
Devine & Williams
Alice Lyndon Doll Co.

OAKLAND.

Orpheum.

Frank Fogarty
Olga Mishka Trio
Caliste Conant
Billy Bouncer's Circus
Dyer & Faye
Mang Snyder
Emmet Devoy & Co.

OMAHA, NEB.

Orpheum.

Conrad & Conrad
Three Leightons
Thurber & Madison
Leo & Mae Jackson
Eddie Foy & Family
Nonette
Fatima
Freeman & Dunham

PORTLAND, ORE.

Orpheum.

"Passion Play of Wash. Sq."
McCormack & Wallace
Dorothy Jardon
Sharp & Turek
Jas. H. Cullen
Sam Barton
Mirano Bros.

SEATTLE, WASH.

Orpheum.

Fashion Show
Fitzgerald & Marshall
Herbert Germaine Trio
Frankie Murphy
Arthur Sullivan & Co.
Stevens & Falke
Reisner & Gores

ST. LOUIS.

Columbia.

Laura Nelson Hall Co.
Carolina White
Low Hawkins
Wm. Pruette & Co.
Mazie King & Co.
Thurber & Madison
Gardiner Trio

SAN FRANCISCO.

Orpheum.

Joe Howard & Clark
Corelli & Gillette
Five Kitamuras
Lamberti
Smith & Austin
Cantor & Lee
Billy McDermott
Toney & Norman
Brandon Hurst & Co.
Bessie Clayton & Co.

SACRAMENTO.

STOCKTON & FRESNO, CAL.

(Split week.)

Van & Bell
Chic Sale
Marie Bishop
Jno. R. Gordon & Co.
Metropolitan Dancers
Major Mack Rhoades

SALT LAKE CITY.

Orpheum.

Gauthier & Devi

Harry Fern & Co.

Ryan & Lee
Miss Leitzel
Les Yards
Ruby Helder
Harmony Trio

ST. PAUL.

Orpheum.

Gen. Ed. Layne
Valentine & Bell
Victor Morley & Co.
Benny & Woods
Claude Gillingwater & Co.

Vanderbilt & Moore

Clark & Verdi

WINNIPEG, CAN.

Orpheum.

Gara Zora
Bert Wheeler & Co.
Harry Green & Co.
Natalie Sisters
Harry Hines & Wilbur

LOEW CIRCUIT

NEW YORK CITY.

American.

First Half
Holden & Graham
Gordon & Posti
Prevost & Brown
Sherman & Johnson
Wm. O'Clare & Girls
Donnelly & Dorothy
Tate's Motoring
Christy, Kennedy & Faulkner

Three Bobs

Last Half

Downs & Gomes
Royal Gascoynes
Ethel McDonough
George Fisher & Co.
Holmes & Riley
Ed. Clark & Roses
American Comedy Four
Three Alex

Boulevard.

First Half

Fisher & Saul
Port & De Lacey
"A Case for Sherlock"
Low Cooper
Consul & Betty

Last Half

Holden & Graham
Donnelly & Dorothy
Bessie Remple & Co.
Newsboys' Sextette
Consul & Betty

Delancey Street.

First Half

Nathano Bros.
Murphy & Lachmar
Frankie James
Thomas Players
Rogers, Hughes & Franklin

Ed. Clark & Roses

Frank Morrell

Three Alex

Last Half

Bruno & Kramer
Festell & Stark
Ismed
Dow & Dow
John P. Wade & Co.
Harry Adler
Fontaine & Fletcher

Greeley Square.

First Half

Downs & Gomes
Royal Gascoynes
Rose Berry
Bessie Remple & Co.
Ed. Dowling
Fontaine & Fletcher

Last Half

Two Brownies
Walter Elliott & Co.
Lawrence & Edwards
Wm. O'Clare & Girls
Christy, Kennedy & Faulkner

Lincoln Square.

First Half

Smith & Tiller Sisters
Dow & Dow
C. H. O'Donnell & Co.
Charlie Case
Martini & Fabrini

Last Half

Lucier
Lockett & Waldron
Master Move
Port & DeLacey
Webb & Burns
Finns & Bert

National.

First Half

Two Brownies
Norton & Allen
Newsboys' Sextette
Middleton & Spellmeyer
Harry Adler
Three Yocarrays

Last Half

Harris Trio
Fiddler & Shelton
Connolly Sisters & Berger

O'Brien & Havel
Harry Cutler
Nelson & Kennedy

Orpheum.

First Half
Reed Bros.
McCormack & Irving
Walter Elliott & Co.
Pearl Bros. & Burns
Black & White Revue

Last Half

Nathano Bros.
Hesse, Lynch & Creamer
Rose Berry
C. H. O'Donnell & Co.
Jew Cooper
Nat Nazarro & Co.

Seventh Avenue.

First Half
The Lelands
Hesse, Lynch & Creamer
Stanley & LeBroch
Jemed
Alexander & Scott
Willard, Hutchinson
& Sadler

Joe Watson
Ruth Howell & Co.

Last Half

Norton & Allen
Prevost & Brown
Pearl Bros. & Burns
McCormack & Irving
"Spoils of War"
B'ly K. Wells
Three Bobs

BROOKLYN, N. Y.

Bay Ridge.

First Half
Ogden Quartette
Lockett & Waldron
Connolly Sisters

Master Move
American Comedy Four
The Skatelles

Last Half
Cecil, Eldrid & Carr
Robinson & Nicholas
Maud Tiffany
Frank Westphals
Ruth Howell & Co.

Bijou.

First Half
Morris & Nelson
La France & Holland
Six Ollivers

Last Half
Fentell & Stark
Spoils of War
Ethel McDonough
Bruno & Kramer

First Half
Dunbar, Bernard
& Dunbar

Sherman & Johnson
Tate's Motoring
Alexander & Scott
Hal Crane & Co.
Joe Watson
Skatelles

De Kalb.

First Half
Alton & Allen
B'ly Ray

Last Half
Holmes & Riley
Best of Friends
Frank Westphals
Nat Nazarro & Co.

First Half
Burns & Foran
Elwood & Snow
La France & Holland
McIntosh & Maids
Ed. Dowling
Reed Bros.

Fulton.

First Half
Nelson & Kennedy
Emma Stevens
Geo. Fisher & Co.
Webb & Burns
Moretti Opera Co.

Last Half
Kawana Bros.
Frankie James
Nowlin & St. Clair
A Case for Sherlock
Frank Morrell
Martini & Fabrinl

Palace.

First Half
Paris Trio
Elwood & Snow
Billy Swede Hall & Co.
Harry Cutler
Courtney Sisters

Last Half
Mack & Curran
Betty Ray
Richard Carroll & Co.
Fred Roberts
Courtney Sisters

BALTIMORE.

First Half
Nelson
He, She & Him
Reed & Bassl
Doc Will Davis
Edward Abeles & Co.
Oscar Lorraine
Five Martells

Hippodrome.

First Half
Reed & Bassl
Doc Will Davis
Edward Abeles & Co.
Oscar Lorraine
Five Martells

BOSTON.

First Half
Raymond & Wiley
Ben & Hazel Mann
Will H. Fox

White Sisters
To Save One Girl
Golding & Keating

Last Half

Forrester & Lloyd
Birthday Party
Danny & Boyle
To Save One Girl
Frank Terry
Sabbott & Wright

BOSTON.

Globe.

First Half
Keystone Trio
Mayne & Ferns
Cotton & Long
Smith & Kaufman
Roberto

Last Half

Golding & Keating
Deane & Sibley
Marie Hart
Moss & Frey

BOSTON.

St. James.

First Half
Mahoney Bros. & Daisy
Marie Hart
Sabbott & Wright
Bob Hall

Last Half

"Ships That Pass
in Night"
Roberto
Raymond & Wiley
Cotton & Long
White Sisters
Will H. Fox

CHICAGO.

McVicker's.

Xylophonds
Davitt & Duval
Allee Cole
Fred Hawley & Co.
Jarrott
Hanlon & Hanlon
Peggy Austin
Bert Howard
Jennie Du Fan

FALL RIVER.

Bijou.

First Half
Cranston & Lee
"Birthday Party"
Donny & Boyle

Last Half

Mayne & Ferns
Keystone Trio
Smith & Kaufman
Granoma

CLEVELAND.

Miles.

Viola Brautus
Bush & Shapiro
Dawson, Lonergan &
Hoover

"Fascinating Flirts"

Gilroy, Haynes &
Montgomery

Pipifax & Porter

DETROIT.

Orpheum.

Rees Bros.
Ford & Truly
"Evil Hour"
Victor Duval
Cameron & O'Connor
Capt. Streedo

HOBOKEN.

Lyrle.

First Half
Vina Bailey
First of the Month
Fiddler & Shelton

Last Half

Florence Timponi
Chas. Leonard Fletcher
Murphy & Lachmar

MILWAUKEE.

Crystal.

Delton, Marenga & Delton
Bert Melburn
Maurice Downey & Co.
Six Steppers
Weber's Melody Friends

NEWARK, N. J.

Majestic.

First Half
Florence Timponi
Mendelsohn Four
Lawrence & Edwards
O'Brien & Havel
Maud Tiffany

Last Half

Smith & Tiller Sisters
Six Ollivers
Emma Stevens
Rest of Friends
Charlie Case
The Lelands

PROVIDENCE

Emery.

First Half
Forrester & Lloyd
Moss & Frey
Frank Terry
Sylvester & Schaefer

Last Half

Mahoney Bros. & Daisy
Cranston & Lee
Bob Hall
Sylvester Schaefer

TORONTO.

Yonge Street.

Reddington & Grant
Roy L. Royce
Scoville Dancers
Marie Fenton
Ed. Blondell & Co.
Clark & McCullough
Billy Quilte's Colligrams

PANTAGES'

CIRCUIT

CALGARY, CAN.

Pantages'.

"Dream of the Orient"
"After the Wedding"
The De Michele Bros.
Faber & Waters
Creightons

EDMONTON, CAN.

Pantages'.

Little Lord Robert
Six Students
Byal & Early
Nan Gray
Rials

LOS ANGELES, CAL.

Pantages'.

Fashion Girls
Potts Bros. & Co.
Bob Albright
Pillie Seaton
Standard Bros.

OAKLAND, CAL.

Pantages'.

Havemann's Animals
Roberts, Stuart & Roberts
Lewis, Belmont & Lewis
Human Trio
Ray Lawrence

PORTLAND, ORE.

Pantages'.

"Office Girls"
Rucker & Winifred
Gallagher & Carlin
Keegan & Ellsworth
Bert Wiggins & Co.

OGDEN, U.

Pantages'.

Colonial Days
Cleo
Dancing Davey
Les Arados
S. H. Dudley & Co.

SAN FRANCISCO.

Pantages'.

"Mexico"
Hugo B. Koch & Co.
Singing Parson
O'Neal & Walsley
The Bremens

SAN DIEGO, CAL.

Pantages'.

Barnold's Dogs
Ten Toozoonins
Maurice Samuels & Co.
Princeton & Yale
Hael Kirke Trio

SALT LAKE CITY.

Pantages'.

Four Casters
Maids of the West
Jarvis & Harrison
Knox Wilson & Co.
La Toy

SPOKANE, WASH.

Pantages'.

Norton & Earl
Al. Fields & Co.
"Boarding School Girls"
Reed & Wood
Cooke & Rothert

SEATTLE.

Pantages'.

"Bachelors & Sweethearts"
Will Ward & Girls
Maidie DeLong
Purns & Klisen
Cavaza Duo

TACOMA, WASH.

Pantages'.

"Cannibal Maids"
Imperial Troupe
Grace McCormack
Frank Bush
Steiner Trio

VANCOUVER, CAN.

Pantages'.

"Dairy Maids"
Mystic Bird
Yates & Wheeler
Wright & Davis
Angelo Armlinta Bros.

VICTORIA, CAN.

Pantages'.

Carmen's Minstrels
Andy Lewis & Co.
Henry Sisters
Grace Cameron
Betts' Seals

WINNIPEG, CAN.

Pantages'.

Volant
Rosie Lloyd
"Holiday in Dixieland"

Harry Tauda
Pealson & Goldie

S. & C. CIRCUIT

BUTTE, MONT.

Empress.

Libby & Barton
Allen Trio
Wm. Lytell & Co.
Mills & Lockwood
Straussell's Animals
Burt & Lyton

BILLINGS, MONT.

BABCOCK.

(Feb. 15, 16)

Edith Mote
Raynor & Bell
Royal Italian Sextette
"Wallingford Outdone"
La Toy Bros.

CLEVELAND.

Gordon Sq. & Liberty

Hunter's Dogs
Foster & Foster
Bill Pruitt
Orpheus Comedy Four
Happy Jack

CINCINNATI.

Empress.

Housch & La Velle
Kresko & Fox
Al. Lawrence
Ray Thompson Horses
(Two to fill)

DETROIT.

Miles.

Rozella, Rozella
& Rozella
O'Neill & Mack
"Wild Oats"
Tom Linton

Jungle Girls

Sebastian Merrill & Co.
(One to fill)

DICKINSON, N. D.

O. H.

(Feb. 14)

Edith Mote
Raynor & Bell
Royal Italian Sextette
"Wallingford Outdone"
La Toy Bros.

FARGO, N. D.

Grand

First Half
Grant Gardner
Casting Lamys
Ann Hamilton & Co.
Scharf & Hamer

Last Half

Handers & Millis
The Valdos
(Two to fill)

GREAT FALLS,

MONT.

G. O. H.

(Feb. 19)

Edith Mote
Raynor & Bell
Royal Italian Sextette
"Wallingford Outdone"
La Toy Bros.

GR. RAPIDS, MICH.

Isis

First Half
Ames & Corbett
Annie Marie
(Two to fill)

Last Half

Mazzone & Mazzone
Jas. Francis Sullivan
& Co.

Verga & Dorothy

(One to fill)

HELENA, MONT.

Liberty.

(Feb. 21, 22)
Libby & Barton
Allen Trio
Wm. Lytell & Co.
Mills & Lockwood
Straussell's Animals
Burt & Lyton

JANESVILLE, WIS.

Apollo.

Robin's Dogs
Quigg & Nickerson
Lmer Jerome & Co.
(One to fill)

LOS ANGELES.

Hippodrome.

Mile. Emarie & Co.
Techow's Cnts
Smith & Hunter
Pogarty's Dancers
Adams & Guhl
Helen Carlos Trio
Melody Trio

LEWISTON, MONT.

Judith.

(Feb. 17, 18)

Edith Mote
Raynor & Bell
Royal Italian Sextette
"Wallingford Outdone"
La Toy Bros.

MINNEAPOLIS.

Unique.

John Higgins
Sam Curtis & Co.
Lew Wells
(Two to fill)

N. YAKIMA, WASH.

Empire.

Harry Sterling
Carl & Rhell
Corn & Robt. Simpson
Musical Kuehns
Geo. Lee & Girls
Ray Conlin

PORTLAND, ORE.

Empress.

Aerial Mills
Hyman Meyer
Lilly Lenora & Co.
Ranous-Nelson & Co.
Gray & Graham
La Della Comiques

SACRAMENTO.

Empress.

Frank Shields
Holland & Dale
Hearn & Rutter
Enchanted Forrest
Tom & Stacia Moore
Freehand Bros.
Tyler, St. Clair Trio

SAN FRANCISCO.

Empress.

Jacobs' Dogs
Carroll, Keating & Fay
Florence Modena & Co.
Three Alverattas
Wally Brooks & Co.
Fairman & Archer
Geo. Alexander & Co.

ST. PAUL, MINN.

Empress.

Marble Gems
Kamerer & Howland
Seven Castelluccis
Marie Stoddard
Mr. & Mrs. A. Cappella

ST. CLOUD, MINN.

Nemo.

(One day)

The Valdos
Handers & Millis
Casting Lamys
Grant Gardner
Ann Hamilton & Co.

SEATTLE.

Empress.

Argo & Dullitz
Karmi
Kerr & Davenport
Belle Isle & Co.
Mr. & Mrs. Mark

W. V. M. A.

CIRCUIT

CHICAGO.

Kedzie.

First Half
Morgan & Gray
Wanzer & Palmer
Berlo Girls

Last Half

La Dell Sisters
Le Roy & Tozier
Cal Dean & Co.
Al. Abbott
Australian

Woodchoppers

Lincoln.

First Half

Woodchoppers
Brooks, Rauth & Brown
(Three to fill)

Last Half

The Cycles
The Debutantes
Hale, Ray & Randall
(Two to fill)

Windsor.

First Half

Mr. & Mrs. Hugh

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HIS LATEST HIGH-CLASS BALLAD, ENTITLED

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By STEMBLER and DUNN

A stirring March Ballad that will set your blood a-tingling and is right in line with the great preparedness movement advocated by President Wilson and Theodore Roosevelt.

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Lyrics by LEO WOOD

Author of "You Broke My Heart to Pass the Time Away"

Music by HARRY DECOSTA

Composer of "Little Grey Mother"

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Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "On Trial" Feb. 7-12, Geo. Arliss, in "Faganini" 14-19.

ACADEMY (Harry Henkle, mgr.)—Julian Eltinge, in "Cousin Lucy," 7-12; "The Masked Model" 14-19.

AUDITORIUM—E. R. Rent Stock Co., in "The Brute," 7-12; "Seven Days" 14-19.

PALACE (Wm. Ballauf, mgr.)—Sporting Widows 7-12; Rose Sydel's Show 14-19.

GAYETY (J. C. Sotherland, mgr.)—Cherry Blossoms 7-12; Military Maids 14-19.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 7-12; Elsie Janis and company, Sherman and Utry, Tower and Darrell, Misses Lightner and Alexander, Aubrey and Riche, Hugh Herbert and company, Zeda and Hoot, and Elizabeth Baker and company.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Nell O'Brien's Minstrels Feb. 12. Lou Tellegen, in "The King of Nowhere," 15, 16.

POLI'S (Neal Harper, mgr.)—The Poli Players, in "The Law of the Land," 7-12. "One Day" 14-19.

PALACE (William D. Ascough, mgr.)—Bill 7-9: Princeton Girls, Madison and Nash, Silver and Duval, Matthews and Shayne company, Kane and Herman, and George Brown and Co. Last half: Theo. Hamburg, Force and Williams, Juliet Dika, Young Sing Troupe, Cameron, De Witt and company, and Kuther, Hughes and Kuther.

GRAND (Moe Messing, mgr.)—Barney Gerard's Follies of the Day 7-12.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "Robinson Crusoe Jr" Feb. 10-12, "Under Fire" 15-20.

HYPERION (Henry G. Menges, mgr.)—The stock company presents "The Butterfly on the Wheel" 7-12.

POLI'S (Olliver C. Edwards, mgr.)—Bill 7-9: "The Fortune Seekers," Eva Shirley, Kuther, Hughes and Kuther, Yoshi Bros., and Marshall and Tribble. Bill 10-12: "Dreamland," Julia Blanc and company, Three Du For Boys, Sarah Padden and company, Madison and Nash, and Browsers and Brown.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The Garden of Allah" had big returns week ending Feb. 5. John Drew 6-12, "On Trial" 14-19.

DAUPHINE (Lew Rose, mgr.)—"Mayer in Juarez" and "A Trip to Shantytown" were the burlesques offered last week. Gerlie De Milt was a dancing and singing feature as soubrette.

ORPHEUM (Arthur B. White, mgr.)—Bill week of 7, the Orpheum Road Show: Ethel Clifton and Brenda Fowler, Walter C. Kelly, Long Tack Sam company, Toots Feka and her Hawaiians, Nellie V. Nicholas, Jas. B. Donovan and Marie Lee, and Bessie De Vole and Guy Livingstone.

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DEATHS

Harry Irving.

It is always a sad event to lose a member of our home, however humble their attainments, but when one passes to the other shore who has been the very life of our home, and from whose magnetic and wonderful personality radiated the sunshine of happiness, we indeed have cause for much grief. Harry Irving was a friend to all, an enemy to none, all who knew him will shed a tear with us, the old folks at the Actors' Fund Home. (Mr. Irving died in the S. R. Smith Infirmary, Staten Island, Jan. 31.)

W. T. STEPHENS, Guest.

James McElroy, for forty years an actor, was stricken suddenly on Weybosset Street, Providence, R. I., Jan. 22, and died in a drug store shortly afterward. He was born on Federal Hill sixty-four years ago. In his time he was probably one of the best known actors of Providence, and for many years appeared in low comedy and character roles, being a member of the old Pine Street Theatre and the Lothrop stock companies at the Lothrop Opera House, that city. His best known parts were in "Ten Nights in a Barroom," "Rip Van Winkle," "The Octoroon," and as Greppo, in "The Black Crook."

Harrison Armstrong, at 142 West Forty-fourth Street, this city, Feb. 2. He was formerly an actor and playwright, and was forty-six years old. He appeared on the stage here for fifteen years, having played in "The Toyman of Nuremberg" and "Pierre of the Plains," and several Western dramas. Six years ago he was stricken with locomotor ataxia and retired, spending the rest of his time writing vaudeville sketches, but entered the auto service business two years ago. He was unmarried. Burial was made in his native city, Big Rapids, Mich.

R. A. Johnson, at Hammond, Ind., Jan. 18. He was a veteran theatrical manager and advance agent. He was attacked by a stroke of paralysis. Mr. Johnson was manager of Sanford Dodge at the time of his demise. His brother, Rev. R. E. Johnson, of Philadelphia, had the body shipped from the Hammond Hospital to his city, for burial. Mr. Johnson was about fifty-eight years old, and had been connected with theatricals for nearly forty years.

Arthur Wells French, seventy years old, a former newspaper man, of Bridgeport, Conn., who claimed to have written the words of "Silver Threads Among the Gold," died at his home in that city, Jan. 28. He was the composer of some verses to a song, calling them "Silver Among the Gold," submitted them to an actor-composer, H. P. Danks, who added the word "threads," and wrote the music. Mr. Danks later sang it successfully, and claimed it as his own.

Cyril Morton Horne, in European War near Ypres, Jan. 25. He was a captain and was well known in London military circles. Several years ago he came to this country and appeared in "Little Boy Blue," Ziegfeld's "Follies," and "Oficer 666." His wife, who was Marie Ashton, of Edinburgh, before her marriage, is also on the stage, now playing the role of Pleasure in "Experience," at the Garrick Theatre, Chicago.

James Austin Shields, at 941 Liberty Avenue, New York City, Jan. 31. He was seventy-three years old, was a manufacturer of awnings, and was an animal trainer for the late P. T. Barnum, when the latter started in the circus business with a small animal show in this city. Heart failure was the cause of death. After retiring from circus life he was proprietor of the Park Hotel, in Brooklyn, for many years.

William P. Kitts, a well known old time actor, died at Whitensville, Mass., Jan. 31, of pneumonia, while on tour. The body was brought to New York, and funeral held from Campbell's Undertaking Rooms, on West Twenty-third Street, Kitts was with Miner's original "Silver King" company, Joseph Murphy, and six years with Dan McCarthy. His last engagement was with Charles Mack, for eight years, in "Come Back to Erin."

Michael Ryan, in San Francisco, Cal., Jan. 24. He was a member of the Exempt Fire Department of that city, and during the Civil War was door keeper at the famous Maguire's Theatre there, and later held the same position at the Alhambra or Bush Street Theatre. He was seventy-five years old. Burial was made, 26, in Holy Cross Cemetery, San Francisco.

Edith Williams, at Toronto, Can., Jan. 27, at the home of her sister. For many years Miss Williams was a member of Klaw & Erlanger's musical comedy companies, and was widely known in the profession.

Mrs. Susan E. Robinson, last surviving member of the original Stephen C. Foster Quartette, and a piano soloist, died at her home in Pittsburgh, Pa., Feb. 1. The quartette toured this country for more than fifty years.

Charles W. Arnold, of Atlantic City, N. J., died at the Elks Home, Bedford, Va., Feb. 1.

"Baby Seals," a well known performer and producer, died in Anniston, Ala., Dec. 28.

HARRY SHIRK, elder brother of Sam Shirk, stage manager at the Union Square Theatre, died, Jan. 28, at his home in Dover, N. J., from spinal meningitis, that developed from pneumonia.

ELLEN B. CARTER, mother of Charles J. Carter, died in Chicago, Jan. 4, of pneumonia. The body was brought to New York for burial, Jan. 24.

Mrs. MARY A. PRYOR, mother of Arthur Pryor, the bandmaster, died at the home of her niece, in Kansas City, Mo., Jan. 30, aged sixty-seven years.

EMMA L. HYDE, mother of Bertha Hyde, of Bob and Bertha Hyde, died Jan. 31, at Camden, N. J., aged seventy-one years.

WILLIAM SHAKESPEARE BURTON, in London, Eng., recently, aged eighty-four years. He was an artist, and the winner of the Gold Medal at the Royal Academy Schools. He was ill for several years before his demise. He was the son of the late William E. Burton, the actor-manager.

IN MEMORIAM

MRS. WM. H. WOLFFE

DIED DECEMBER 9th, 1915

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First Half
Three Lilliputs
Gertrude Lee Folsom & Co.

Milt Wood
Four Kasting Kays
Last Half
Mankin
Prince & Deerie
The Georgetown
(One to fill)

EVANSVILLE, IND.
New Grand.
(Splits with T. Haule)
First Half
Cummin & Seaham
Weber & Elliott
The Co-Eds
Mae Curtis
(One to fill)
Last Half
"The Cabaret Girl"
(Tab.)

EAST ST. LOUIS, ILL.
Erber's.
First Half
Between Trains
Barnes & Barron
Eller's Novelty
Lillian Steger
Last Half
Dix & Dixie
Lal Mon Kim
Watson & Flynn
Rogers, Pollock
& Rogers

FT. WILLIAM, CAN.
Orpheum.
(Feb. 18, 19)
Three Lilliputs
Gertrude Lee Folsom & Co.
Milt Wood
Four Kasting Kays

FT. DODGE, IA.
Princess.
First Half
Amedeo
Graham & Randall
Hufford & Chain
Randow Duo
Last Half
Hayes & Wynne
Embs & Alton
Kennedy & Burt
Everett's Monks

GREEN BAY, WIS.
Orpheum.
Weber & Diehl
Harry VanFossen
Mr. & Mrs.
Hugh Emmett
"Girl in the Moon"

GRAND FORKS, N. D.
Grand
First Half
Wayne & Marshall
Donita
Five Foolish Fellows
Last Half
Cornelia and Adele
Miller & Rainey
Five Flying Valentines

GREAT FALLS.
Palace.
Ruth Page
"I Died"
Taylor & Howard
Mable Fonda Trio
Last Half
Lyric Four
Musical Fredericks
Gladys Arnold
Annie Abbott

HANNIBAL, MO.
Park.
(Feb. 14, 15)
"Tickets, Please" (Tab.)
(Feb. 18-20)
Gene & Kathryn King
Barlow Sisters
Earle & Edwards
Bjork Bros.

IDAHO FALLS, IDA.
Rex.
First Half
Barnett Maverick & Co.
Paddock & Paddock
Last Half
Beemer & Juggling Girl
Kelly & Potter

JOPLIN, MO.
Electric.
First Half
Maestro & Co.
Brooklyn Comedy Four
Last Half
Lawrence & Hurl Falls
Luckie & Yost

KANSAS CITY, KAN.
Electric.
First Half
Gene & Kathryn King
Lawrence & Hurl Falls
Last Half
Seymour's Happy
Family
Edmunds & La Velle

KANSAS CITY, MO.
Globe.
First Half
Bjork Bros.
Edmunds & La Velle
The Last Laugh
Cycling McNutts
(One to fill)
Last Half
Sprague & McNeese
Jerry & Gretchen
O'Meara

LETHBRIDGE, O.
Majestic.
Last Half
Clark Sisters
Joe Bannister & Co.
Don Taylor
Last Half
Ethel May

MINNEAPOLIS.
New Palace.
Grand Opera Quintette
Gordon Eldred & Co.
Burns & Lynn
Two Georges
New Grand.
Mr. & Mrs. McGreevey
Morgan & Stewart
Chas. & Madeline
Dumbar

MADISON, WIS.
Orpheum.
First Half
"Night Clerk" (Tab.)
Last Half
Carter
Frank Ward
Ward & Faye
Three Loretas

MEDICINE HAT.
Empress.
(Feb. 15)
Hayden & Goodwin
Smiletta Sisters
Arthur Young Trio
Five Linnetts

MISSOULA, MONT.
Bijou.
First Half
Math Bros. & Grille
King Black Face
Jewell City Trio
Musical Vynos
Last Half
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda Trio

NO. YAKIMA, WASH.
Empire.
First Half
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio
Last Half
Carl Rifner
Mr. & Mrs. Bennett
Jack Polk
Musical Matinee

OMAHA, NEB.
Empress.
First Half
Leonard
Mille Stevens & Co.
Kennedy & Burt
Milnette & Vole Troupe
Last Half
Randow Duo
Graham & Randall
Louis London
Evans & Sisters

PARSONS, KAN.
Beat.
First Half
Sprague & McNeese
Pierce & Knoll
(One to fill)
Last Half
Simmons & Simmons
Gladys Vance
Three O'Meers

PENDLETON, MO.
Alta.
First Half
The Ziras
Jackson & Florence
Last Half
Oakes & De Lour
Abrams & Rose

ROCKFORD, ILL.
New Palace.
First Half
Carter
Frank Ward
Ward & Faye
Three Loretas
Last Half
"Night Clerk" (Tab.)

REGINA, MONT.
Regina.
First Half
Yvonne
The Latours
Knight & Moore
Walterguice Trio

Last Half
Kenny & La France
Frank Colby & Co.
Davis & Walker
Three Imperial Japs
ST. LOUIS.
Grand.

Rose & Ellis
Farrell & Farrell
Mabel Harper
Russell's Minstrels
Torcat's Novelty
Borsini Troupe

EMPIRE.
First Half
Mosher, Hayes & Mosher
Inez McCauley & Co.
Lal Mon Kim
Rogers, Pollock
& Rogers

The Clown Seal
Last Half
Barnes & Barron
James Thompson & Co.
Adair & Griffs

SWIFT CURRENT.
Princess Royal.
(Feb. 14)
Hayden & Goodwin
Smiletta Sisters
Arthur Young Trio
Five Linnetts

SIoux CITY, IA.
Orpheum.
First Half
"Sunny Side of Broadway" (Tab.)
Last Half
Laypo & Benjamin
Wilson & Wilson
Southern Porch Party
Richards & Kyle
The Caninos

SO. BEND, IND.
Orpheum.
First Half
Greene & Parker
Storm & Mauston
Baron Lichter
The Earl & the Girls
Victorine & Zolar
Hooks & Bowen
Florence Bell & Co.
Jewell Comedy Trio
Hanlon Bros. & Co.
(One to fill)

SPRINGFIELD, ILL.
Majestic.
First Half
Richard Wally & Co.
Morris & Allen
Jas. Thompson & Co.
Adair & Adelphi
Neptune's Daughters
Last Half
Swan & Swan
Kilkenny Four
Inez McCauley & Co.
Chief Caupollan
Dorsch & Russell

SEATTLE, WASH.
Alhambra.
First Half
Stroud Trio
Victorson & Forrest
Day & Brown
Le Clair & Sampson
Last Half
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio

ST. PAUL, MINN.
Princess.
First Half
Mankin
Prince & Deerie
The Georgetown
(One to fill)
Last Half
Howard & Sadler
Reach & Lynn
Grace De Winters
Six Tasmanians

SPRINGFIELD, MO.
Jefferson.
First Half
Three O'Meers
Ben Smith
Simmons & Simmons
Last Half
Dingley & Norton
Maestro & Co.
Brooklyn Comedy Four

SASKATOON, CAN.
Empire.
First Half
Bert Coleman
The Fashion Shop
Honey & Long
Davies & Romanelli
Last Half
Yvonne
The La Tours
Knight & Moore
Walter Guice Trio

TERRE HAUTE.
New Hippodrome.
First Half
"The Cabaret Girl"
(Tab.)
Last Half
Cummin & Seaham

Weber & Elliott
The Co-Eds
Mae Curtis
Long Tack Sam & Co.
WATERLOO, IA.
Majestic.

First Half
Willing & Jordan
Friend & Downing
Eva Fay
(Two to fill)
Last Half
"September Morn"
(Tab.)

WALLA WALLA.
Liberty.
First Half
Carl Rifner
Mr. & Mrs. Bennett
Jack Polk
Musical Matinee
Last Half
Mathes Bros. & Grille
King Black Face
Jewell City Trio
Musical Vynos

WINNIPEG, CAN.
Strand.
Grace & Ernie Forrest
Hickman Bros. & Co.
Troy Comedy Four
Emmett's Canines

INTERSTATE.
Circuit
Austin, Tex.
Majestic.
(Full Week)
Oplington Trio
Harry Beresford & Co.
Willie Weston
"The Red Heads"
Santucci Trio
(To fill)

DALLAS.
Majestic.
(Full Week)
Rex's Circus
Hans Hauke
Gerard & Clark
Genevieve Cliff & Co.
Lew Dockstader
Orville Stamm & Co.

DALLAS, TEX.
Jefferson.
(Splits with Shreveport)
Last Half
Noodles & Pat Fagan
Harry Johnson
Kremka Bros.

FT. WORTH, TEX.
Majestic.
(Full Week)
Hooper & Cook
Williams & Segal
Dunbar's Singers
Harry B. Lester
Imhof, Conn & Coreene
Al & Fannie Steedman
Han Ping Chin

LITTLE ROCK, ARK.
Majestic.
First Half
Tojetti & Bennett
Finn & Finn
Harry Beresford & Co.
Brenner & Allen
Carr, Amore & Carr
Last Half
Orplington Trio
Bessie Browning
Willie Weston
"The Red Heads"

OKLA. CITY, OKLA.
Lyric.
First Half
Kremka Bros.
Noodles & Pat Fagan
Elele Faye Trio
Harry Johnson
Aki & Co.
Last Half
Harry Holman & Co.
Clown Seal
Edythe & Eddie Adair
Mason & Murray
Dudley Trio

SAN ANTONIO, TEX.
Majestic.
(Full week)
Novelty Clintons
Evelyn Cunningham
Carson & Willard
Marx Bros. & Co.
Bison City Four
The Gaudsmitz
(To fill)

ST. JOSEPH, MO.
Crystal.
First Half
Joe Kennedy
Gladys Coriell
Claudius & Scarlet
Roach & McCurdy
Karl Emmy's Pets
Last Half
Bill Dooley
Cole & Woods
Murray K. Hill
(Two to fill)

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SHREVEPORT, LA.
Majestic.
First Half
The Randalls
Leroy & Tozier
Four Melodious Chaps
Three Emersons
Last Half
Rouble Sims
Follette, Wicks & La Salle

MICHIGAN CIRCUIT
(Butterfield-U. B. O.)
ANN ARBOR.
Majestic.
(Splits with Jackson)
First Half
Claire & Atwood
Bennington Sisters
Howard
Roattino & Shell
Primrose Minstrels

BAY CITY.
Bijou.
(Splits with Flint)
First Half
Musical Mac Larens
Sullivan & Mason
Jessie Hayward & Co.
Granville & Mack
Hardeen

BATTLE CREEK.
Bijou.
(Splits with Kalamazoo)
Three Weber Girls
Smith & Farmer
Lamb's Manikins
Creighton, Belmont
& Creighton
"Cheyenne Days"

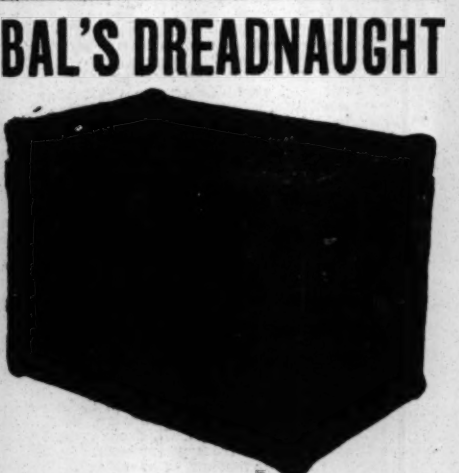
TULSA, OKLA.
Empress.
(Splits with Wichita)
First Half
Charley, Fatty & Mabel
Edythe & Eddie Adair
Mason & Murray
Dudley Trio
(One to fill)

WICHITA, KAN.
Princess.
(Splits with Tulsa)
First Half
Amoros & Mulvey
Haley & Hawley
Musical Gormans

"IDEAL HUSBAND" SHOWN.
Oscar Wilde's play, "An Ideal Husband," was
presented by the Yale Dramatic Association at the
Shubert, New Haven, Conn., Feb. 7.

CHARLES EDWARDS, of the Bandbox Theatre,
New York, is nursing a sprained ankle. His
place has been taken by Wm. Pennington.

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Nothing like it on the market this season,
Last season or any other season

By **FRED FISCHER** and **HOWARD JOHNSON**

Did you go to it and get yours---are you singing the greatest of all, the knockout, riot creating sensational novelty

DON'T BITE

THE HAND THAT'S FEEDING YOU

AN OVERNIGHT SENSATION!

Some title! Some lyric! and, then besides all that, some melody! Written by two young fellows that no one ever heard of. That makes it all the more interesting. It proves that anyone, no matter how obscure, can jump into the limelight instantly!

Make your audiences "get up and yell approvingly!" Better than "I Didn't Raise My Boy to Be a Soldier" (which we also publish). The song is already making history. The acts are grabbing it! Performers are "nutty" about it. The newspapers are already taking it up, and my, what an inspiration for cartoonists. Get it and judge for yourself.

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UNDER CANVAS. Rehearsal April 19th. REP. PEOPLE IN ALL LINES. Those doubling Brass or Specialties preferred. Piano Player, doubling Brass. Band Leader, doubling Violin in Orchestra. People must sign for entire season. Write lowest; pay own. Auto jumps, week stands.
Per. address, Ashley, Ind. Address FRANK R. GINNIVAN, Blissfield, Mich.

WANTED QUICK—REPERTOIRE PEOPLE in all lines for No. 2 Company. Woman for Leads and one with Specialties preferred; Child; Leading Man, who can do Heavies; Character Man for General Biz. Those doing Specialties preferred. State all first letter. Age, weight, height. Do not misrepresent. Enclose programmes. Must have first-class WARDROBE ON and OFF and only ladies and gentlemen tolerated. Booters, affinities and would-be Managers save your stamps. Want working Agent. All name very lowest hard-time salary. Small company, and salary must be low. General Biz. Man who Doubles Piano. This company plays well-known "Royalty Bills." Featuring Della Clark's "INTRODUCE ME" and "The WHITE SQUAW."
J. B. SWAFFORD, St. Johnsbury, Vt.

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Clever YOUNG LEADING WOMAN and LEADING MAN; Man for Heavies and Characters; Gen. Bus. Man, must have Specialties; Woman for Second Business, must play some Characters; one with Specialties preferred. Only people of experience and ability need apply. Up-to-the-minute wardrobe necessary. Make your salary according to the times. SEND PHOTO.
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IN

BLACKFACE

SAN FRANCISCO.

COLUMBIA.—Feb. 7, "Motherhood."
CORT.—Second and last week of the La Scala Grand Opera Co. began 6.
ALCAZAR.—"On Trial" week of 7.
ORPHEUM.—Bill beginning Sunday (matinee), 6: Rattie Clayton and Lester Sheehan and the Clayton Sextette, Brandon Hurst and company, "The Bachelor Dinner," Billy McDermott, John R. Gordon and company, Eddie Cantor and Al. Lee, Mang and Snyder, Major Mack Rhoades, Frank Fogarty, and sixth installment of "Uncle Sam at Work" (motion pictures).
EMPRESS.—Bill beginning Sunday (matinee), 6: Frank Shields, Hollands and Dale, Hearn and Reuter, "Enchanted Forest," Tom and Stacia Moore, Freehand Bros., and Tyler-St. Clair Trio.
PANTAGES.—Bill beginning Sunday (matinee), 6: Havemann's animals, "In Mexico," Bertha Gardner, and Lewis, Belmont and Lewis.
WIGWAM.—Wigwam Stock Co.

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.)—May Irwin Feb. 6-9.
GRAND (Seymour Rice, mgr.)—This house is dark 7-12. Reopens with "Twin Beds," 14.
AUDITORIUM (E. J. Blunkall, mgr.)—"East Lynne" 6-12.
GARDEN (M. M. Dubinsky, mgr.)—For week of 6 the stock company presents "Three Twine."
GAYETY (Geo. Gallagher, mgr.)—Maids of America 6-12.
CENTURY (Thos. Taaffe, mgr.)—Blue Ribbon Belles 6-12.
ORPHEUM (M. Lehman, mgr.)—Bill 6-12: Anna Held, Conrad and Conrad, Three Leightons, Thurber and Madison, the Cansinos, and Nomette.

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KRUG (C. C. Cole, mgr.)—North Bros. Stock Co., in "The Man from the West," 6-12.
ORPHEUM (Wm. P. Byrne, mgr.)—Bill 6-12: Lillian Kingsbury and company, Geo. Whiting and Sadie Burt, Gen. Ed. Lavine, Five Annapolis Boys, Ed. Morton, Leon Sisters and company, McWatters and Tyson, and Orpheum Travel Weekly.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) dark during week of Feb. 7. "The Birth of a Nation" will play a return engagement week of 14.

POLI'S (A. J. Vanni, mgr.)—Bill 7-9: "The Electric City Quartette," Ree Ho Gray and company, Cunningham and Marlon, Bernevecl Brothers, Coulter and Boulden, McDevitt, Kelly and Lucey, and Helen Ware in "The Secret Love," five reel photo drama. Bill 10-12: John F. Conroy's Models, and Diving Girls, the Moreno Sisters, Frozini, Holmes and Hollister, Walters and Walters, and "The Avenging Conscience," five reel photodrama.

POLI'S NEW ACADEMY (F. James Carroll, mgr.)—Week of 7, the All Star Poli Players, supporting Gus Forbes and Mae Desmond, in "The Christian." "The House of a Thousand Candles," past week, to good houses.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "Garden of Allah" Feb. 6-12, John Drew 18, 19.
ORPHEUM (Arthur Lane, mgr.)—Bill 7-13: Billy B. Van and Beaumont Sisters, Lubowska, Devine and Williams, Weber, Dolan and Frazier, Erwin and Jane Connelly, Lewis and McCarthy, Alice Lyndon Doll and company, and Travel Weekly.

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"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.

"Any House" (Sargent Aborn, mgr.)—Albany, N. Y., 7-9, Cort, New York, 14, indef.

"Around the Map" (Klaw & Erlanger, mgrs.)—Forrest, Phila., indef.

"Adele"—Logansport, Ind., 11, Grand Rapids, Mich., 13, 14.

Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.

Boston Opera Co. & Pavlowa—Indianapolis 9, Evansville 10, Nashville, Tenn., 11, 12.

"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.

"Boomerang, The" (David Belasco, mgr.)—Balsco, New York, indef.

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"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.

"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.

"Cohan Revue of 1916"—Astor, New York, 9, indef.

Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.

Drew, John (Chas. Frohman, Inc., mgrs.)—New Orleans 7-12, Atlanta, Ga., 14, 15, Birmingham, Ala., 16, Memphis, Tenn., 17-19.

"Daddy Long Legs"—Denver 6-12, Omaha 14-17.

Eltinge, Julian (A. H. Woods, mgr.)—Academy, Baltimore, 7-12, Columbus, O., 14-16, Springfield 17, Dayton 18, 19.

"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Plymouth, Boston, 7-12.

"Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.)—Buffalo, N. Y., 7-12, Cleveland 14-19.

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"Experience" (Wm. Elliott, mgr.)—Bronx O. H., New York, 7-12.

"Everywoman" (Henry W. Savage, mgr.)—Vicksburg, Miss., 9, Natchez 10, Monroe, La., 11, Shreveport 12, Texarkana, Tex., 14, Marshall 15, Dallas 16-19.

Fiske, Mrs. (Corey Williams, Riter, Inc., mgrs.)—Gaiety, New York, indef.

Ferguson, Elsie (Chas. Frohman, Inc., mgr.)—New Amsterdam, New York, indef.

Faversham, Wm. (Leonard L. Gallagher, mgr.)—Lyric, Cincinnati, 7-12, Dayton 14, Columbus 15, 16, Lima 17, Toledo 18, 19.

Forbes-Robertson—Burlington, Ia., 9, Peoria, Ill., 10, Springfield 11, Quincy 12, St. Joseph, Mo., 14, Lawrence, Kan., 15, Topeka 16, Wichita 17, Okla. City, Okla., 18, 19.

"Fair and Warmer" (Selwyn & Co., mgr.)—Eltinge, New York, indef.

"Fear Market, The" (Mooser & Fiske, mgrs.)—Booth, New York, indef.

"Fashion Show of 1916"—Auditorium, Chicago, 6-12.

"Follies of 1915" (F. Ziegfeld, mgr.)—Indianapolis 14-19.

"Freckles," Western Co. (Broadway Amuse, Co., mgrs.)—Pocatello, Ida., 9, American Falls 10, Oakley 11, Burley 12, Buhl 14, Twin Falls 15, Downey 16, Preston 17, Logan, U., 18, Brigham 19.

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"Freckles," Co. B (Darrell H. Lyall, mgr.)—Milledgeville 14, Milledgeville 15, Griffin 16, Newman 17, Carrollton 18, Rockmart 19.

Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Cleveland 7-12, Detroit 14-19.

"Girl Without a Chance" (Robert Sherman, mgr.)—Cleveland 7-12, Princess, St. Louis 13-19.

"Garden of Allah"—Memphis, Tenn., 6-12, Hot Springs 14, 15.

"Girl Who Smiles, The"—Bronx O. H., New York, 14-19.

Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, indef.

Hajos, Mizzi (Henry W. Savage, mgr.)—Colonial, Boston, 7-12.

"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.

"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Harris, New York, 7, indef.

"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp, New York, indef.

"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.

"His Majesty Bunker Bean"—Cort, Chicago, indef.

"Hello, People"—Lyceum, Pittsburgh, 7-12.

"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—Clinton, Ind., 9, Rockville 10, La Fayette 11, Anderson 12, Cromwell 14, Auburn 15, Sturgis, Mich., 16, Colon 17, Bronson 18, Coldwater 19.

"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Nauvoo, Ill., 9, Kahoka, Mo., 10, Queen City 11, Lancaster 12, Hannibal 13-16, Ft. Madison, Ia., 17-19.

"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Coon Rapids, Ia., 9, Adel 10, Redfield 11, Cambridge 12, Keystone 13, Brooklyn 14, Pella 15, Newton 16, Marion 17, Wyoming 18, Norway 19.

"Human Soul, The" (J. A. Schwenk, mgr.)—Des Moines, Ia., 7-12, Aurora, Ill., 14-16, Lincoln, Neb., 17-19.

Irwin, May—Omaha 10-13, St. Paul, Minn., 17-19.

Illington, Margaret (Selwyn & Co., mgrs.)—Dallas, Tex., 9, 10, Ft. Worth 11, Waco 12, Temple 14, Austin 15, San Antonio 16, 17, Houston 18, 19.

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"Kathka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.

"Kick In" (A. H. Woods, mgr.)—Olympic, St. Louis, 6-12, Terre Haute, Ind., 13, Grand, Cincinnati, 14-19.

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"Lilac Domino, The"—Providence 7-12, Majestic, Bkln., 14-19.

"Little Girl in a Big City" (Shutter & Montgomery, mgr.)—Akron, O., 14-16.

Metropolitan Opera Co.—Metropolitan, New York, indef.

Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.

Maude, Cyril—Grand, Cincinnati, 7-12.

Mayhew, Stella—Majestic, Boston, 7-12.

McCauley, James L. (Halton Powell, Inc., mgr.)—Hiawatha, Kan., 9, Horton 10, Holton 11, Topeka 12, St. Joseph, Mo., 13, Albany 14, Trenton 15, Princeton 16, Bloomfield, Ia., 17, Humeston 18, Osceola 19.

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"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Cornish, N. Y., 9, Towanda, Pa., 10, Elmira, N. Y., 11, Auburn 12.

"Making Good" (Roberts, Worth & MacCollough, mgrs.)—Victoria, Chicago, 6-12, Imperial, Chicago, 13-19.

"Nobody Home" (F. Ray Comstock, mgr.)—Columbia, S. C., 11, Augusta, Ga., 12.

"Newlyweds and Their Baby" (Clay T. Vance, mgr.)—Vandergriff, Pa., 9, Boswell 10, Johnston 11, Somerset 12, Altoona 15.

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"Oklahoma" (Frohman-Belasco, mgrs.)—Toronto, Can., 7-12, Buffalo, N. Y., 14-19.

"On Trial" (Cohan & Harris, mgrs.)—Ford's, Baltimore, 7-12, National, Washington, 14-19.

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"Only Girl, The" (Joe Weber, mgr.)—Shubert, Bkln., 7-12, Newark, N. J., 14-19.

Post, Guy Bates—Rochester, N. Y., 10-13.

"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.

"Princess Pat, The" (Jean Cort, mgr.)—Cort, New York, 7-12, Belasco, Washington, 14-19.

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"Pair of Sixes, A." Co. D (H. H. Frazee, mgr.)—Monmouth, Ia., 9, Mt. Pleasant 10, Muscatine 11, Washington 12, Rock Island 13, W. Liberty 14, Vinton 15, Independence 16, Anamosa 17, Clinton 18.

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"Potash & Perlmutter," Western Co. (A. H. Woods, mgr.)—Wapakoneta, O., 9, Tiffin 10, Springfield 11, Dayton 12, Steubenville 14, Washington, Pa., 15, Morgantown, W. Va., 16, Greenburg, Pa., 17, Easton 18, Allentown 19.

"Peck's Bad Boy" (Lew Herman, mgr.)—Abingdon, Va., 9, Johnson City, Tenn., 10, Greenville 11, Bristol 12.

"Quinn's" (Frederick Harrison, mgr.)—Cleveland 7-12.

Ring, Blanche (A. H. Woods, mgr.)—Alvin, Pittsburgh, 7-12, Lyric, Cincinnati, 13-19.

Robson, May—Indianapolis 9, St. Paul, Minn., 13-16.

Rae, John G.—Goodlands, Kan., 10, Colby 12, Ellis 14, Hill City 15, Plainville 16, Lincoln 19.

"Ruggles of Red Gap"—Chicago, Chicago, 7, indef.

"Rolling Stones" (Selwyn & Co., mgrs.)—Park Sq., Boston, 7, indef.

"Robinson Crusoe Jr."—New Haven, Conn., 10-12, Winter Garden, New York, 16, indef.

"Robin Hood" (De Koven Opera Co.)—Bismark, N. Dak., 9, Dickinson 10, Glendive, Mont., 11, Miles City 12, Billings 14, Missoula 15, Anaconda 16, Sandpoint, Ida., 17, Spokane, Wash., 18, 19.

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Stahl, Rose—Fulton, New York, indef.

Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Liberty, New York, indef.

Sethern, E. H.—Shubert, Boston, 7-12, Adelphi, Phila., 14-19.

Starr, Frances (David Belasco, mgr.)—Adelphi, Phila., 7-12.

Stewart, Cal (Palmer Kellogg, mgr.)—Vandalla, Ill., 9, 10, Greenville 11, 12, Highland 13, Staunton 14, 15.

Scala Grand Opera Co.—San Francisco 6-12, Oakland 14-19.

"Stop! Look! Listen" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.

"Sari" (Henry W. Savage, mgr.)—Atlanta, Ga., 7-9, Montgomery, Ala., 10, Pensacola, Fla., 11, Mobile, Ala., 12, Meridian, Miss., 14, Selma, Ala., 15, Tuscaloosa 16, Birmingham 17, Nashville, Tenn., 18, 19.

"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, 13, indef.

"Some Baby" (Henry B. Harris' Estate, mgr.)—St. Paul 7-12.

"Sunny South" (J. C. Rockwell, mgr.)—New Sharon, Ia., 9, What Cheer 10, W. Liberty 11, Washington 12, Buxton 14, Eldon 15, Bloomfield 16, Seymour 17, Corydon 18, Russell 19.

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"Soldier of Japan, A" (Oscar Graham, mgr.)—Port Lavaca, Tex., 9, 10, Bay City 11, Alvin 12, Bellville 14, Livingston 15, Groveton 16, Suffolk 17, San Augustine 18, Bronson 19.

"Seven Keys to Baldpate"—Crown, Chicago, 6-12.

Teligen, Lou—Albany, N. Y., 11, 12, Hartford, Conn., 13, 16.

Thurston (Jack Jones, mgr.)—Youngstown, O., 14-19.

"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.

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(See Burlesque Page.)

MISCELLANEOUS.

Brady & Brady Show (Geo. M. Brady, mgr.)—Head Tide, Me., 7-12, Jefferson 14-19.
Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)—Moss Point, Miss., 7-12.
Lucy, Thos. Elmore—Mingo, O., 9, E. Liberty 10, Claiborne 11, Green Camp 12, Magnetic Springs 14, Pickerington 15, Lancaster 16, Ashville 17, Derby 18, Galloway 19.
Laurant Co.—Sandusky, O., 9, Minerva 10, St. Clairsville 11, Carrollton 12, Wellsville, N. Y., 14, Greene 15, Kingston 16, Peekskill 17, Montclair, N. J., 18, Garden City 19.
McGinley, Bob & Eva—Oakland, Cal., Indef.
Reilly's, Fox, Globe Trotters—Joplin, Mo., 6-12.
Smith, Mysterious—Norway, Ia., 12, Tarna 14, Gilman 16, New Sharon 17, Delta 18, Martinsburg 19.

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Cabaret Girls—Edgart, Ind., 10-12.
Colonial Minstrels—Clarkburg, W. Va., 7-12.
Colonial M. C. Co. (W. H. Gracey, mgr.)—Frankfort, Ind., 7-12.
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, Indef.

Enterprise Stock (Norman Hillyard, mgr.)—Chicago, Indef.
Empire Girls (Fred Siddon, mgr.)—Owego, N. Y., 7-12, Susquehanna, Pa., 14-19.
"Four Husbands"—Avenue, Chicago, 10-12.
Hodge & Tynes—Columbus, O., 7-12.
Junior Revue—Aurora, Ill., 10-12.
Hutchinson M. C. Co.—Spartanburg, S. C. 6-12.
Junior Follies—So. Bend, Ind., 10-12.
La Salle M. C. Co.—Ann Arbor, Mich., 10-12.
"Little Miss Mix-Up"—Quincy, Ill., 10-12.
"Night Clerk"—Green Bay, Wis., 10-12.
Osman's, Billy, M. C. Co. (Thomas McCracken, mgr.)—Elkins, W. Va., Indef.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., Indef.
"Prince of Tonight"—Battle Creek, Mich., 10-12.
Sub-Marine Girls (Mersereau Bros., mgrs.)—Canal Dover, O., 7-12, Dennison 14-19.
"Sunny Side of Broadway" (Boyle Woolfolk, mgr.)—Ft. Dodge, Ia., 10-12.
"September Morn" (Rowland & Clifford, Inc., mgrs.)—Cedar Rapids, Ia., 10-12.
"Six Wives"—Gary, Ind., 13-16, Waukegan 17-19.
"This Way, Ladies" (Halton Fowler, Inc., mgr.)—Aurora, Ill., 10-12, Elgin 13-16, Danville 17-20.
"Tickets, Please"—Grand, St. Louis, 7-12.

MINSTRELS.

De Rue Bros.—Indiana, Pa., 9, Curwensville 10, Clearfield 11, Emporium 12.
Field's, A. G.—Allentown, Pa., 9, Plainfield, N. J., 10, Wilmington, Del., 11, 12, Lancaster, Pa., 14, York 15, Fredrick, Md., 16, Hagerstown 17, Winchester, Va., 18, Staunton 19.
Guy Bros.—Mt. Holly, N. J., 9, Berwyn, Pa., 10, Elkton, Md., 11, Newark, Del., 12.
O'Brien, Nell—Hartford, Conn., 12.
Richards & Pringle's (Holland & Filkins, mgrs.)—Mineral Wells, Tex., 9, Olney 10, Jacksboro 11, Graham 12, Dallas 14, Ft. Worth 15, Mexico 16, Waco 17, Temple 18, Austin 19.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., Indef.
Auditorium Stock—Kansas City, Mo., Indef.
Avenue Players—Detroit, Indef.
Arvine, George, Stock—American, Phila., Indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, Indef.
Broadway Players—Ozlen, U., Indef.
Bainbridge Players—Minneapolis, Indef.
Bryant, Marguerite, Stock—McKeesport, Pa., Indef.
Farrell Players (J. H. Barrett, mgr.)—Springfield, O., Indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., Indef.
Brownell-Stork Stock—Newark, N. J., Indef.
Bush, Anita, Players—Lafayette, New York, Indef.
Broadway Quality Stock—Rochester, N. Y., Indef.
Boyer, Nancy, Stock—Meadville, Pa., 7-12.
Craig Stock—Castle Sq., Boston, Indef.
Cornell-Price Players—Marion, Ill., 7-12.
Champlin, Chas. K.—Mahoney City, Pa., 6-12, Norwich, N. Y., 13-19.
Carroll Comedy Co. (Ion Carroll, mgr.)—Earnesville, O., 14-26.
Denham Stock—Denver, Indef.
Dubinsky Bros. Stock—Kansas City, Mo., Indef.
Davis Stock—G. O. H., Pittsburgh, Indef.
Driscoll, Geo., Players—Montreal, Can., Indef.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Sydney, Cape Breton, Can., Indef.
Emerson Players—Lowell, Mass., Indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., Indef.
Elsmere Stock—Elsmere, Bronx, N. Y., Indef.
Empire Theatre Stock—Empire, Pittsburgh, Indef.
Forberg Players—Lancaster, Pa., Indef.
Flaher, Ernest, Stock—St. Paul, Indef.
Fowler, Maybelle, Stock—Battle Creek, Mich., 9-13.
Franklin Stock—Kittanning, Pa., 7-12.
Grace George Stock—Playhouse, New York, Indef.
Grand Opera House Players—G. O. H., Bkln., Indef.
Grand Stock—Toronto, Can., Indef.
German Stock—German, Cincinnati, Indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., Indef.

Glaser, Vaughan, Stock—Cleveland, Indef.
Grand Stock—Augusta, Ga., 7-April 15.
Hyperion Players—New Haven Conn., Indef.
Hudson Players—Union Hill, N. J., Indef.
Horne Stock—Erie, Pa., Indef.
Hamilton Stock—Gloversville, N. Y., Indef.
Hall Stock—Casino, Washington, Indef.
Haines-Wilbur Stock—Lamay, Mont., 7-12.
Keith Stock—Bronx, New York, Indef.
Knickerbocker Stock—Knickerbocker, Phila., Indef.
Keyes, Chet, Players—Zanesville, O., Indef.
Lester Longman Players—Lynn, Mass., Indef.
Lyttell-Vaughan Stock—San Francisco, Indef.
Longacre Stock—Bridgehampton, L. I., N. Y., Indef.
Lowiston Players—Lowiston, Me., Indef.
Lowe-Adair Stock—Steubenville, O., Indef.
Lindon, Grace, Stock (Chas. A. Cassmus, mgr.)—Montgomery, Ala., Indef.
La Roy Stock—New Phila., O., 7-12, Republic 14-19.
Little Playhouse Stock—Mt. Vernon, N. Y., Indef.
Morosco Stock—Los Angeles, Indef.
Malloy-Corinne Players—Toronto, Can., Indef.
Mozart Players—Elmira, N. Y., Indef.
McWatters, Webb & Co.—Torre Haute, Ind., 7, Indef.
Melville's Comedians—Little Rock, Ark., Indef.
Machan's Associate Players (A. R. A. Barrett, mgr.)—Mingham, Ont. Can., 9, 10, Hanover 11, 12, Owen Sound 14-19.
Maxwell Stock (C. M. Maxwell, mgr.)—Frostburg, Md., 7-12, Davis, W. Va., 14-19.
Maxwell Players (C. M. Maxwell, mgr.)—Mattoon, Ill., 7-12, Brazil, Ind., 14-19.
Millsie Comedy Co.—Nicholas, Ga., 7-12.
Marka, Ernie, Stock—Owen Sound, Can., 7-12.
North Bros' Stock—Omaha, Neb., Indef.
Northampton Players—Northampton, Mass., Indef.
Nestell Players—Hutchinson, Kan., Indef.
Neff Theatre Co.—Elk City, Okla., 7-12.
Nutt's Comedy Players—Lafayette, La., 7-12.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., Indef.
Oliver Players (Ed. Williams, mgr.)—Topeka, Kan., Indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., Indef.
Poll Players—Poll's, Washington, Indef.
Poll Players—Scranton, Pa., Indef.
Poll Players—Hartford, Conn., Indef.
Park Theatre Stock Co.—St. Louis, Indef.
Palace Players—Manchester, N. H., Indef.
Pabst Stock—Pabst, Milwaukee, Indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., Indef.
Richardson Stock—Gothenburg, Neb., 7-12, Gibson 14-19.
Robbins, Clint & Bessie, Stock (Clint A. Robbins, mgr.)—Lead, S. Dak., 7-12, Rapid City 14-19.
Shubert Stock—Milwaukee, Indef.
Sherman Stock—Racine, Wis., Indef.
Sherman Stock—Ansonia, Ill. (first half), Elgin (last half), Indef.
Strand Theatre Stock—Cedar Rapids, Ia., Indef.
Shenandoah Stock—Shenandoah, St. Louis, Indef.
Strand-Arcade Stock—Toledo, O., Indef.
Sherman & Usher Stock—Moore Jaw, Can., Indef.
Taylor Players (Wallace Anase, Co., mgrs.)—Owego, N. Y., Indef.
Turner, Clara, Stock—New London, Conn., Indef.
Trumbull Players (Lawrence R. Trumbull, mgr.)—Corinth, N. Y., 7-12.
Union Hill Players—Union Hill, N. J., Indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., Indef.
Wallace, Chester, Players—Oak Park, Ill., Indef.
Whitney, Lou, Players—Anderson, Ind., Indef.
Wigwam Stock—San Francisco, Indef.
Wight Theatre Co. (Hillard Wight, mgr.)—Belle Plaine, Ia., 7-12, Panama 14-19.
Wesselman-Wood Stock (Billy Young, mgr.)—Belgrade, Neb., 10-12, Spalding 14-16, Princess 17-19.
Yonkers Stock Players—Yonkers, N. Y., Indef.
Young-Adams Stock—St. John, Can., Indef.

PLAYS

VAUDEVILLE, MUSIC, ETC.
PLAYS, MUSIC, ETC.
PLAYS, MUSIC, ETC.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

CONSUMPTION OF THE VOCAL CORDS.

Billy had an excellent baritone voice. He sang in stock. He is a youth of twenty-two summers and very ambitious to make good. He smokes only moderately, and physically he is fairly well. You cannot say about him that he is robust, but he enjoys average good health. Some six months ago he began to cough. At night, especially, he would wake up with a tickling sensation in his throat and cough. This continued for some time. He used lozenges and gargles and a spray, but the throat did not improve. He consulted a doctor and consumption of the throat was the verdict. A shot from a rifle could not possibly have had a more marked effect on poor Bill. He swooned. "Are you sure, doctor?" And the doctor was sure. He advised Arizona or New Mexico at once. They told Billy that he should get an opinion from some one else, before he gave up. This he did. A prominent specialist was consulted and a thorough search for tuberculosis was made. None was found. All that allied Billy was a relaxed palate that dropped into his throat and tickled the larynx. An elongated uvula, as the throat specialist would say. This was clipped off and Billy was at once relieved and cured of his "consumption of the throat."

Many performers dread consumption of the throat. You cannot blame them. It is a dangerous and only too often fatal disease. It is, therefore, essential that they know some established facts about this disease—hence this article.

There are a few interesting facts singers, orators, performers and others who use their voices extensively, should keep in mind. Tuberculosis of the larynx does not often occur primarily. But it is a concomitant feature of nearly one-third of all cases of tuberculosis of the lungs. In other words, the germ of consumption does not affect the larynx first, it creates trouble in the lungs, setting a tuberculous process, and after the lungs are diseased the larynx is drawn into the process later. It is only natural to conclude that since all the sputum coughed up by tuberculous patients has to pass from the lungs through the larynx before it reaches the outer world, the recesses and pockets of the larynx become infested with consumption germs which set up a diseased condition.

It has been shown that the male sex suffers more than the female from laryngeal tuberculosis, especially between the twentieth and fortieth years of age, when the larynx is supposed to be most exposed to external harmful agencies such as alcohol and tobacco, which are said to set up an irritation which subsequently results in lesions of the membrane lining of the larynx.

Any part of the larynx may be the seat of the trouble—the lining, the vocal cords, cartilages, etc.

When Dr. Dworetzky examined the throats of five hundred patients in the New York Municipal Sanitarium he found that one out of every four of the consumptive patients had this kind of tuberculosis. Of those in whom tuberculosis of the lungs was just beginning, only one out of eight had the disease in the throat. Of those with advanced

consumption, one out of two had tuberculosis of the larynx.

From the foregoing statements what must we conclude? Surely consumption of the vocal cords starts after the lungs have become diseased.

What is the outlook in cases that should be the victims of this phase of tubercular affection? Dr. Schmidt admonishes us, and I agree with him, that "as long as a phthisical (consumptive) patient has a good digestion and a strong heart he should never give up." In the rare cases, where the affection of the vocal cords was proved to be primary, results of treatment often bring astonishingly good results. Of course the prognosis depends upon the fact whether or not the lungs are much affected. I remember a young actor who came to me with a tuberculous affection of the vocal cords, in whom the disease of the lungs was, in the first stage. Despite the fact that portions of both lungs were evidently affected, and tubercular bacilli were numerous in his sputum, I ordered him to a sanitarium near Chicago where he remained for some time. There results were marvelous. I consider him at present cured. His voice cleared up, his general condition gained, and to all intents and purposes he is a healthy man once more.

According to authorities on the subject, breathing through the mouth is bad practice. Patients of this sort must train themselves to breathe through the nose. The second admonition is that the cough should be suppressed as much as possible. You can readily picture to yourself what strain the vocal cords necessarily undergo every time a person coughs. Some will argue that to repress a cough is a hard proposition. True, but remember will power exercises wonderful examples in these instances. In sanitariums patients are trained to repress cough as much as possible. Some get splendid control, others not. Those who do, put their vocal cords at rest, and healing progresses far better than in those who gasp and vibrate their cords by unsuppressed coughing.

In Europe the putting of the vocal cords at absolute rest is practiced in various sanitariums. This is spoken of as a "silence cure." This cure is instituted in obstinate catarrh, congestion of the vocal cords, ulcerations of the cords, etc.

Local treatments of the cords in tuberculous affections is an important matter. Indiscriminate sprays and local applications are dangerous practice. Those who suffer from this form of laryngeal troubles must secure the best possible care. No general practitioner of medicine is competent to handle these cases as well as the throat specialist who has made it a life study, and who knows how to meet indications and contra-indications, and to do things at the proper time and in the proper manner.

In conclusion, remember, primary tuberculosis of the vocal cords is rare. Do not lose your head when someone tells you that you have the trouble before getting expert opinion. Often simple laryngeal affection mimics this serious form of trouble and clear up well under the proper regime.

ANSWERS TO CORRESPONDENTS.

CATARRHAL DEAFNESS.

MRS. C. E. D., Holyoke, Mass., writes:

DEAR DOCTOR: I would appreciate your advice on the following case. My mother, as a result of catarrh (so the doctor says), has become deaf in the left ear. The sense of hearing in the right ear is also nearly extinguished. Is there a way to regain her hearing? She has had this trouble for forty years. Your opinion in this matter, through the columns of THE CLIPPER, will be much appreciated.

REPLY.

Deafness, lasting forty years, is as a rule a difficult proposition to handle. You cannot possibly expect much in reference to restoration of hearing, since tissue changes have been going on for so many years. However, the remaining sense of hearing and perhaps an improvement in the lost hearing may be confidently expected by scientific treatment at the hands of an otologist. The person handling these cases must be especially trained in that direction. I would suggest that you place mother under such care. See that the physician treating her makes an exclusive specialty of that work.

WANTS TO KNOW SYMPTOMS.

MRS. G. K. R., Pittsburgh, Pa., writes:

DEAR DOCTOR: Please let me know the exact symptoms of cancer of the liver, cirrhosis of the liver, and please tell me whether gall-stones usually accompany these conditions.

REPLY.

Gall-stones exceptionally accompany these diseases. They have nothing to do with the others. Cirrhosis of the liver has only a few symptoms in the beginning. The first symptoms are disturbances of digestion, bleeding from bowels or stomach, enlargement of the veins, piles, later on

dropsy; slight jaundice. Cancer of the liver is recognized by the discovery of a growth, if in an accessible portion of the liver, loss of flesh, strength and appetite, sometimes pain and distress in the liver, slight jaundice, intermittent and irregular feverishness.

DISPROPORTION OF BUST AND BODY.

MRS. H. A. B., Keithsburg Ill., writes:

DEAR DOCTOR: I am a constant reader of the "Health Department of THE CLIPPER." I am in every way healthy but have been curious enough to wonder why there is a disproportion between my bust and body. Would appreciate if you could suggest something to enlarge the bust. I am five feet five inches tall; blonde.

REPLY.

Under ordinary circumstances there should be a proportionate distribution of body measurements considered normal by authorities on the subject. To increase the size of the bust, massage with cocoa-butter, morning and night for from five to ten minutes. This is said to be effective. This, however, must be persisted in for some time before results may be expected.

PLEURISY WITH EFFUSION.

MR. G. C. S., Boston, Mass., writes:

DEAR DOCTOR: I have been afflicted with pleurisy with effusion and had to have two ribs removed to drain the pus away. I am in the profession, and would like to know if my lung on the affected side will or can return to normal. My physician assures me that it will in time, but it is almost nine months now and I am getting somewhat discouraged. Any information you may give me will be much appreciated.

REPLY.

It takes time after resection of the ribs of

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the chest to regain its normal shape. You must be patient. Your physician is quite right. Time and patience will bring the desired results. Exercise, plenty of fresh air and expansion exercises will help you.

OSMIC ACID TREATMENT.

F. O., Lansing, Mich., writes:

DEAR DOCTOR: I am a sufferer from scintica. I have tried all sorts of treatment without the slightest relief. My physician told me that he will use the osmic acid treatment. Please tell me, through THE CLIPPER, what the treatment is, and whether or not I take any chances in undergoing same.

REPLY.

The treatment consists of injecting hypodermically at the seat of pain, sixteen drops osmic acid, at first daily, then less frequently. There is no danger, and if properly done, you need not fear bad results.

LEAKING HEART.

MRS. P. McN., Jackson, Mich., writes:

DEAR DOCTOR: Please give me the following information in the "Health Department" of THE NEW YORK CLIPPER:

What is a leak of the heart?

How long can a person live with such disease?

Is it curable?

What is best to do for it?

REPLY.

A leak in the heart is an incompetency of one of the valves to support the column of blood.

2. That depends upon the degree of the trouble. Hundreds of people go through life with leaking valves and do not know even the existence of same.

3. The valve cannot be repaired, but the heart muscle compensates and alleviates thereby the abnormality.

4. As long as compensation (the work of the heart) is good, there is nothing to be done but live a regular life and forget the trouble. If compensation fails a physician must be in attendance.

EFFEMINACY.

CURIOUS writes:

DEAR DOCTOR: Can anything be done with effeminacy, to bring about a cure of the condition?

REPLY.

Yes, if not too far advanced. Kindness must be distributed among this class of individuals, instead of treating them with scorn. The treatment depends upon many factors which are to be individualized and met with by proper remedial measures.

DIET FOR BRIGHT'S DISEASE (CHRONIC).

MRS. C. V. B., Philadelphia, Pa., writes:

DEAR DOCTOR: I am a sufferer from chronic Bright's disease. I would appreciate it if you will please publish a diet list for such conditions in the Health Department of THE CLIPPER.

REPLY.

As a general rule limit the supply of nitrogenous foods. Large amounts of animal food and alcoholic producing food should be restricted. Improvement under an exclusive milk diet is often gratifying in the extreme. There is no limit to the quantity of milk—all that the patient can and will take. If a patient loses weight on a milk diet, allow farinaceous foods, rice, bread and hominy. MUST AVOID fried fish, corned beef, hashes of all kinds, stews, pork, veal, heavy bread, batter cakes, lamb, mutton, beef, gravies, beans, peas, malt and spirituous liquors, ice cream, cakes, pastries. MAY TAKE light soups, raw oysters or clams, sparingly of chicken, game, stale bread, milk toast, biscuits, rice, cereals of all kinds. Vegetables, ripe raw fruit, stewed fruits, bread and milk puddings, tapioca, cocoa, unfermented grape-juice, lots of water, peptonized milk, fresh buttermilk, etc.

SINUS.

MRS. G. L. McN., New York, writes:

DEAR DOCTOR: I have been operated upon for the removal of a pus tube. It is six and a half months after the operation, and my wound is not yet healed. The doctor says I have a "sinus." He burned the wound and does all he can, but it does not close, and I cannot work and am miserable. I am a performer and work in a musical act. I would like to know what this sinus business is, and what can be done for it. Is it curable?

REPLY.

There is something that prevents the closure of your wound. An unabsorbed ligature, decaying tissue and systemic conditions are usually the cause. Do not get discouraged. It is curable. You may have to undergo a little trouble, but it will close undoubtedly. Get busy on it, however, and ask your physician for more radical measures. He knows what to do.

E. Z. M., Kansas City—I think they trimmed you right. It was worth the experience anyhow. You'll know better next time. JACK—I am sorry you missed him. I am afraid you will have to undergo two or three such treatments as he has given you. L. S., Detroit, Mich.—Please do not worry. There is nothing to worry about, I assure you. Introspection in such cases is dangerous. Repeat the same medicine. PHIL L., Brooklyn—You surely made me happy. A thousand thanks. HOUDINI—Please communicate with me. NAN N.—A teaspoonful of zinc sulphate to three quarts of water should be a proper mixture.

The following paragraph reproduced from the N. Y. "Times" of Sunday, January 30, 1916, is part of the speech made in Pittsburg, on January 29, by

OUR PRESIDENT---HON. WOODROW WILSON

Asks Vocal Support.

And what I want you to do is this: I want you to make yourself vocal. I want you to let everybody who comes within earshot of you know that you are a partisan for the adequate preparation of the United States for national defense. I have come to ask you not merely to go home and say: "The President seems to be a good fellow and to mean what he says. I want you to go home determined that within the whole circle of your influence the President, not as a partisan, but as a representative of the national honor, will be backed up by the whole force that is in you."

I know that that appeal is not in vain. I know what deep fountains of sentiment well up in America. I know that the surface of our life sometimes seems sordid. I know that the men who do most of the talking do not always hear the undertones of our life; but I know that the men who go in and out of the farms, the men who go in and out at the factory door, the men who go in and out of the offices, the men who go abroad upon ships, the men who travel up and down the country to quicken the courses of our commerce—underneath the surface of every one of these men, there is the beating of a heart which is willing to make a profound sacrifice for the country that we all love.

Those hearts are now going to be guided by very hard-headed minds, by minds that know how to think and plan and insist, and out of what seems an intricate debate there is going to come a great plan for national defense, of which we will be proud and which will lead us to forget partisan differences in one great enthusiasm for the United States of America.

YOU CAN GIVE NO
BETTER "VOCAL SUPPORT"



TO THIS GREAT CAUSE
THAN BY SINGING



OUR GREAT NATIONAL SONG OF "PREPAREDNESS"

YOU'LL BE THERE

The melody by the world famous composer, ERNEST R. BALL, is one of his best, and this, together with J. KEIRN BRENNAN'S inspiring poem, is a combination that, when sung, just arouses all the patriotism that's in your audience. Is anything more appropriate at the present time? It doesn't mean that we must go to war or fight, but it will positively help to instill that great feeling of "PREPAREDNESS" which every true American man, woman and child should possess.

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A VERITABLE SENSATION!!!!

IF YOU DON'T BELIEVE IT LOOK OVER WORDS AND MUSIC OF THE CHORUS

CHORUS

If the time should come when we must go to war, You'll be there, You'll be there! You will go just like your
Dad - dy d'd be - fore, If they dare, we'll pre - pare! For our race was nev - er known to run, Should they come we'll
meet them gun to gun, North and south, yes, ev - ry moth - er's son, You'll be there! You'll be there!

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

KNICKERBOCKER THEATRE OWNERS SEEK TO OUST TRIANGLE PICTURE ENTERTAINMENT.

ROBERT GOELET BRINGS INJUNCTION PROCEEDINGS AGAINST TRIANGLE'S OFFICERS.

IMPORTANT QUESTION AFFECTING STATUS OF THE FILMS AS AMUSEMENT FACTOR PROMISES BIG LEGAL BATTLE.

The efforts of Robert Goelet, principal owner of the Knickerbocker Theatre, N. Y., to restrain the Triangle Film Corp. from presenting a continuous moving picture performance with concert features on his property has precipitated a legal battle between the motion picture and theatrical interests.

Friday, Feb. 4, before Justice Donnelly, in the Supreme Court, Goelet's application for an injunction came up for argument.

Attorney W. N. Sellsgburg, for the defendants, filed a voluminous answer, including a number of affidavits intending to show that there had been no violation of the terms of the lease. Among the signers were Harry E. Aitken, president of the Triangle Corporation; Lawrence Anhalt, Al. Hayman, Marc Klaw, Abraham L. Erlanger and numerous others who are engaged in either "legitimate" or "screen" theatricals. Mr. Aitken avers that no objection had been made to the mode of entertainment until the management had replaced Harry Somers with S. L. Rothapfel as house manager. He delved further into theatrical history to show that the Liberty and other New York theatres had exhibited motion pictures without having their class altered or their value impaired.

After viewing the evidence introduced by counsel for the defendants, Messrs. Cary and Carroll, attorneys for the plaintiff, Goelet, decided that they were not ready to proceed, and were given until this week to file an answer.

Motion picture men are very much interested in the outcome of the case, and are anxious to learn the judicial opinion concerning the status of the motion picture as an institution.

PATHE OWES DALY \$10,000?

Last week, according to rumor, Ashley Miller, a motion picture director, had the sheriff attach Arnold Daly's salary for an indebtedness of \$3,000, due him for services rendered.

The attachment was made on \$10,000, alleged to be owed to Daly by the Pathe Freres Co. for appearing in a recent serial.

Upon investigation it was learned that Daly was out of town, but why he should absent himself from the \$10,000 vicinity is hard to conceive. Had we \$10,000 coming we would never allow it to run as long as "The Birth of a Nation."

ANOTHER CENSORSHIP BILL.

ASSEMBLYMAN AHERN INTRODUCES MEASURE AT ALBANY.

Evidently Dr. Wilbur F. Crafts, who is heading the agitation for Federal censorship of motion pictures, has "started something." Last week, at Albany, N. Y., Assemblyman Fred M. Ahern, of Kings County, introduced a bill proposing to establish a State Board of Censors, consisting of three members to be appointed by the Governor, with the approval of the Senate.

The bill further provides that the board shall examine all films, approving those which are proper and disapproving those which are thought to be obscene or immoral. Motion picture companies shall be required to furnish at any time deemed necessary by the board, a description of any moving picture, including its scenes, purposes, etc.

For the examination of each film the fee will be

\$2.50. The annual salary of the board members will be \$5,000 each.

A hearing was held also on the bill introduced by Assemblyman Pearlman, which provides that no permit or license or licensed operator shall be required for the use or operation of miniature cinematograph machines for educational, social, lecture and similar purposes, using only an enclosed incandescent light and cellulose acetate or other slow burning film of a size and perforation differing from the standard as used in theatrical machines.

Indications are that this bill will be favorably acted upon by the committee.

SCENARIOS STOLEN FROM DREW.

At last the imaginative press agent has evolved a new one, or rather clothed a bewhiskered idea anew. This time it is not the famous rope of pearls or billion dollars worth of jewelry that has been confiscated by some international crook. Nay! son, nay! Nothing so antiquated. This has to do with the theft of valuable scenarios stolen by some jealous writer from the rear seat of Sidney Drew's auto. All this while Drew and his wife were dining on upper Broadway. They might just as well have been dining on "CALVES LIVER AND" for all Mr. Raffles cared. Seeking the physiological moment when the Drews were in the throes of a dinner, the vandal "nicked the swag and vamped."

Possibly the poor chap seeing a hard Winter staring him in the face, and not being immune from the chilly Broadway breezes, sought warmth for his chest, and purloined the papers to put inside his shirt. Then, mayhap, he possessed an abnormally large heart and concluded that by his stealing the scenarios he nipped in the bud a vile plot to annoy the picture goers.

WOMEN'S FEDERATION OF CLUBS OPPOSED TO FEDERAL CENSORSHIP.

Friday evening, at the annual convention of the Women's Federation of Clubs, held in New York at the Astor Hotel, Helen Boswell voiced this protest: "The motion picture industry must not be hampered by legislative censorship. We may have our local volunteer board of censors if we like, and that is sufficient.

"It is impossible for every picture to be within the limits of children's understanding. If motion pictures were censored to meet the requirements of a twelve year old child they would be spoiled for grown persons.

"Political appointees of a Federal censorship board would use this impossible stand to favor certain companies and ruin others.

"Freedom of the motion picture drama is as essential as freedom of the press. The 'movies' are the workingman's theatre and should be free from political interference." Them's our sentiments, by heck, also." Good for you, Miss Boswell.

SELZNICK SUED FOR ALIENATION.

Last week, in the Supreme Court New York, Jan. Young, husband of Clara Kimball Young the famous motion picture actress, filed a damage action against Louis J. Selznick, for \$100,000. He ac-

cuses Selznick of alienating the affections of Mrs. Young, alleging in his complaint that the defendant offered Mrs. Young a contract, agreeing to feature her in a newly organized company to be known as the Clara Kimball Young Film Corp., provided she left her husband.

He further alleges that Selznick has exercised control over the mind of Mrs. Young, to the prejudice of her husband, ever since March, 1914.

Mrs. Young recently sued her husband for separation and for the return of \$25,000, which she claims he borrowed from her. Selznick denies Mrs. Young's affections were alienated. He asserts she left her husband because she was dissatisfied with his treatment of her.

\$100,000 MOTION PICTURE THEATRE FOR 'FRISCO.

SAN FRANCISCO, Feb. 4.

On a site adjoining the Hotel Bradbury, situated at the corner of California and Polk Streets, construction has begun on the building of a new and up-to-date moving picture theatre.

Reinforced concrete construction will be used exclusively, and both front and rear will be embellished with ornamental work.

The interior is to be handsomely decorated, and will have a balcony, stage for vaudeville, loge seats, and one thousand eight hundred upholstered theatre chairs.

The building alone will cost in the neighborhood of \$100,000. The site has a depth of 137 feet from California Street, and 156 feet from Polk Street, with a rear 75 feet wide on California Street.

Oppenheimer and Karski are the owners.

ALICE JOYCE RETURNS TO FILMS.

Alice Joyce, the well known film star, who has been in retirement for the past two years, is to return to the screen within a month. Miss Joyce formerly enjoyed the distinction of being one of the most beautiful and popular motion picture actresses.

It is said that she misses the glare and the glamour of the studio terribly, and is longing, if only for a short time, to face the flickering lens once more.

FILM MANAGER WANTS ALIMONY REDUCED.

PORTLAND, Ore., Feb. 4.—Leon Borles, manager of the local branch of the General Film Co., yesterday petitioned the Supreme Court to be allowed to cut down the amount of alimony he is paying to his former wife, from \$150 to \$100 a month.

He cites as reason for his inability to pay the \$150 the prohibition law which deprived him of a monthly income of \$500.

MRS. MIRIAM COOPER CANNIFF, a moving picture actress, obtained a decree of annulment of her marriage, from Supreme Court Justice A. S. Tompkins, at Nyack, last week. She alleged her husband induced her to be married by a justice of the peace, promising her a religious ceremony later. Canniff refused to undergo the religious ceremony.

TWO HUNDRED MEMBERS of the National Board of Censorship attended an informal luncheon at the Hotel Astor, New York, last week, where it was decided to hold a series of conferences with moving picture directors and scenario writers, to give them a better idea of the "board's standards."

READING, PA., is to have a new \$150,000 motion picture house on Peaen Street. The theatre, when completed, will have a seating capacity of two thousand. Carr and Schad, owners of the Victor and Empire, in that city, are behind the new venture.

RUMORS have been current for some time relative to the sale of the Labin Film Co. to the Standard Oil interests.

"POWDER," a five act Mutual Masterpiece, is soon to be released. Arthur Maude and Constance Crawley are featured.

FOX SETTLES WITH KATE CLAXTON FOR \$2,500.

LITIGATION OVER "TWO ORPHANS" ENDED BY COMPROMISE SATISFACTORY TO BOTH SIDES.

FAMOUS ACTRESS CLAIMED CONTROL OF COPYRIGHT, WHICH EXPIRES IN 1917.

The Fox Film Corporation has agreed to reimburse Kate Claxton to the amount of twenty-five hundred dollars. It seems Miss Claxton controls the copyrights for "The Two Orphans," and upon the Fox concern making a film production of same recently, she applied to the courts for an injunction restraining them from releasing the picture.

The defendants agreed to an adjustment rather than delay a film they have already manufactured, and which they expect will be a big money maker.

The Fox-Claxton suit is the thirtieth legal action directly arising from stage and film productions of D'Ennery's celebrated play.

"The Two Orphans" was written in 1874, and the author never dreamed it would meet with the great success it did. He considered the play just an ordinary affair which would last a few weeks and then pass gracefully away. But you never can tell, inasmuch as theatrical conditions were evidently not so very different in 1874 than they are in 1916.

"The Two Orphans" was an instantaneous success, and has been going strong ever since.

Kate Claxton and McKee Rankin were in the cast of the initial New York production, and for years after the character of the blind girl and Kate Claxton were synonymous.

It is quite fitting that the play which made Kate Claxton a famous star should be the means of supplying her with substantial financial aid in the evening of her wonderful career.

WANTS FILM CONCERN TO KICK IN WITH ALLEGED PROFITS.

"MELTING POT" BONE OF CONTENTION.

Leo Rosengarten, Manager of the Herald Film Co., has been served with papers relative to a suit instituted in the Supreme Court, New York, by the Cort Film Corporation.

The papers contain the allegation that on June 10 of last year the defendant signed an agreement whereby he leased a film, "The Melting Pot," for three years, promising to give to the plaintiff sixty per cent. of the receipts.

It is charged the defendant has exhibited the film and sent to the plaintiff inaccurate statements with regards to receipts of the picture.

AMERICAN FILM'S NEW \$200,000 STUDIO IN CHICAGO READY FOR OCCUPANCY.

The American Film Co., Inc., is now established in a spacious new building at 6227-35 Broadway, Chicago. At a cost of approximately \$200,000, an entire new plant has been erected in Chicago to house the American and its ever growing activities. The new structure is of brick and terra cotta, two and one-half stories in height, and each floor has an area of nine thousand square feet.

The former projection room is still in use, but a new one also is in operation. It is in this new projection room, fitted with four Motoscope motor drive projectors, that representatives of the trade press sit weekly, on Thursdays, to review forthcoming American releases.

The new projection room is some sixty feet long by twenty feet wide. It is fitted with comfortable chairs and tables, over which are bent well shaded electric lights. A specially constructed screen is built in. The new projection room is modern in every respect.

The new building houses the general office, the assembling room, the dry room, the negative room and three spacious storage film vaults. The general offices are on the second floor facing Broadway. President Hutchinson's suite is finished in heavy, dark walnut, and a unique beam ceiling effect has been worked out. Adjoining Mr. Hutchinson's

offices is the room of Manager R. B. Nehls, and adjoining Mr. Nehls' room is Mr. Ziebarth's. These offices are finished in the same general material and design as those of Mr. Hutchinson.

Nineteen fifteen saw a tremendous increase in the output of the American Film Co., and early in the year it was seen that new offices and factory rooms were absolutely necessary. Accordingly, Mr. Hutchinson laid plans for a structure modern in every way, which he ordered constructed along lines best suited to the motion picture industry.

TAKING THE POWER AWAY FROM THE STATE.

In view of the pending legislation relative to Federal censorship, one is prone to inquire "In what manner will the film manufacturers benefit?"

With the present State censorship of films, and in many cases municipal regulation of same, the unscrupulous makers of film are badly handicapped, inasmuch as the eyes of the law are too close for comfort.

It is within the bounds of reason to imagine that in some States censorship has become the mecca for unworthy politicians who are in politics solely for graft.

By accepting the principle of Federal censorship many manufacturers are of the belief that such censorship by the government will remove the State censorship, with the result that many State politicians will be forced to seek other fields in which to shake down plums.

As things stand now at Washington, Rev. Wilbur Crafts, the chief censorship agitator, who admits he wants to censor the spoken drama as well as the screen product, has issued a statement, hotly followed by one from the Paramount headquarters, which states that the latter concern, while in favor of Federal regulation, is not in sympathy with Mr. Crafts or his censorship ideas.

Too bad that all the film men couldn't seem to pull together when they had the chance of their sweet young lives. But what's the use? Maybe a year of Federal censorship might open everyone's eyes. If it comes we'll see—what we'll see all right.

BEYFUSS EXPLAINS HOW CALIFORNIA CO. FOLLOWS "DETAIL."

When complimented recently on the excellent "detail" noticeable in the California M. P. Corporation's production of "The Unwritten Law," Alex. Beyfuss, vice-president and general manager of the big coast film concern casually remarked: "I find that a great many producers, who strive for correct detail in general, are wont to relax their diligence occasionally in very technical scenes."

The attitude of indifference here seems to be due to the knowledge that the matter is technical and therefore open to criticism among only a very limited number of people. If we were preparing a scene calling for scientific correctness, and knew that there was but one man in the country capable of passing an intelligent judgment upon the result, we should try to satisfy his most searching scrutiny."

BRICKERT QUITS STAGE FOR PICTURES.

Carl Brickert, the handsome debonair leading man, who formerly held forth as the mainstay of the Warburton Stock, in Yonkers, has forsaken the stage for the screen. Royal Byron and Hugh Hoffman, it is understood, have arranged a starring engagement with one of the real film concerns for the latest movie recruit.

MOVIE BALL FOR ACTORS' FUND.

On Feb. 14 the Pittsburgh Screen Club, an organization composed of the motion picture players of Pittsburgh, will hold its annual ball in that

city. Many well known stars of the silent drama will be on hand to welcome their admirers. The proceeds are to be donated to the Actors' Fund of America.

ALL FAMOUS PLAYERS CO.'S DEPARTMENTS NOW UNDER SAME ROOF.

BIG FEATURE CONCERN MOVES EXECUTIVE OFFICERS TO UPTOWN STUDIO.

The executive offices of the Famous Players Film Co. have been moved from the Columbia Bank Building, 507 Fifth Avenue, to the main studio at 130 West Fifty-sixth Street, N. Y. City. At the time of the great fire which totally destroyed the old studio on Twenty-sixth Street, on the night of Sept. 11, the Famous Players immediately secured the old Durland Riding Academy on Fifty-sixth Street, as its principal studio, using it in conjunction with the auxiliary producing plant at Yonkers, which was in operation at that time.

On Sunday morning, the twelfth of September, while the old studio was still a mass of smouldering, smoking ruins, President Adolph Zukor called a meeting of the Famous Players executives at the Hotel Astor and by noon of that day temporary offices had been taken on the third floor of the Columbia Bank Building at the Fifth Avenue address. These offices have served the purposes of the executive staff until the present time.

The work of remodeling the old riding academy for studio purposes was pushed with the greatest possible speed, as that was the consideration of chief moment to the producers. Several big films had been destroyed or damaged in the conflagration, among them "Hella Donna," starring Pauline Frederick; "The White Pearl," starring Marie Doro; "The Foundling," starring Mary Pickford; "The Red Widow," starring Jack Barrymore, and several others. "Zaza," in which Pauline Frederick starred, was the only production to escape totally unscathed. With all these films temporarily removed from the Paramount schedule, the Famous Players officials were chiefly concerned with the problem of resuming productive operations at the earliest possible moment. It is a matter of record that the taking of scenes actually began on Monday morning following the fire. The great majority of these were, of course, taken out of doors, but the work of tearing out the tan-bark ring and of reconstructing the old academy building to meet the needs of motion picture production was rushed with all possible speed.

The first scene actually taken in the Fifty-sixth Street building was one from "The Old Homestead," the adaptation of the celebrated rural drama, in which Denman Thompson starred for years.

It is the intention of the company to make the new building its headquarters until the erection of its studio on the extensive site at Two Hundred and Twenty-fifth Street, near Broadway, title to which was acquired by the Famous Players last Summer.

ALLEGED FILM THIEF ARRESTED.

For the past two months Police Headquarters of New York City has been receiving many complaints from the World Film Co. and the William Fox Corporation, alleging that films worth thousands of dollars were being stolen systematically from their offices, at 126 West Forty-sixth Street, New York.

Recently Headquarters received word that the stolen film was being exhibited in Buffalo and other cities. One evening last week Detectives O'Brien and Culhane, of the Bureau, saw a man emerge from the Forty-sixth Street building carrying a suitcase, which it is said he endeavored to conceal.

Approaching him they requested an examination of the suitcase, and on finding that it contained five reels of film, alleged to be owned by the Universal Co., they placed him under arrest.

At headquarters he gave the name of Abe Polocoff, twenty-seven, an operator, living at 1480 Southern Boulevard, the Bronx.

FEATURE FILM DIRECTORY.

EQUITABLE.
 Jan. 31—"THE CLARION" (Equ.), five reels. *Carlyle Blackwell.*
 Feb. 7—"HER GOD" (Equ.), five reels. *Gail Kane.*
 Feb. 14—"THREE PAIR OF SHOES" (Triumph), five reels. *Mary Boland.*
 Feb. 21—"THE STRUGGLE" (Equ.), five reels. *Frank Sheridan.*
 Feb. 28—"THE PAIN FLOWER" (Equ.), five reels. *Marg. Leslie.*
 Mar. 6—"THE STRUGGLE" (Equ.), five reels. *Frank Sheridan.*
 Mar. 13—"HER GOD" (Equ.), five reels. *Gail Kane.*
 Mar. 30—"PASSERBY" (Equ.), five reels. *Charles Cherry.*
 Mar. 27—"THE CHAIN INVISIBLE" (Equ.), five reels. *Bruce McRae.*

WM. FOX.
 Feb. 6—"MERELY MARY ANN," five reels.
 Feb. 13—"THE POOL'S REVENGE," five reels.
 Feb. 20—"FIGHTING BLOOD," five reels.
 Feb. 27—"THE SPIDER AND THE FLY," five reels.
 Mar. 6—"GOLD AND THE WOMAN," five reels.

KLEINE-EDISON.
 Feb. 2—"THE FINAL CURTAIN" (Kleine), five reels. *Arthur Hoops.*
 Feb. 9—"THE MARTYRDOM OF PHILLIP STRONG" (Edison), five reels. *Mabel Trunelle.*
 Feb. 16—"THE SCARLET ROAD" (Kleine), five reels. *Anna Nilsson.*
 Feb. 23—"AT THE RAINBOW'S END" (Edison), five reels. *Carol McComas.*

METRO.
 Feb. 7—"THE UPSTART" (Roife), five reels. *Marg. Knott.*
 Feb. 14—"DIMPLES" (Columbia), five reels. *Mary Miles Minter.*
 Feb. 21—"THE BRIDE" (Quality), five reels. *F. X. Bushman.*

MUTUAL MASTERPICTURES.
 Feb. 2—"THE IDOL OF THE STAGE" (Gaumont), five reels. *Malcolm Williams.*
 Feb. 5—"THE WHITE ROSETTE" (American), five reels. *Helen Losson.*
 Feb. 7—"THE DRIVER" (Gaumont), five reels. *Alex. Gaden.*
 Feb. 10—"POWDER" (American), five reels. *Arthur Maude and Constance Crasley.*
 Feb. 12—"THE SOUL'S CYCLE" (Centaur), five reels. *Margaret Gibson.*
 Feb. 14—"LIFE'S BLIND ALLEY" (American), five reels. *Harold Lockwood and May Allison.*
 Feb. 17—"THE DEAD ALIVE" (Gaumont), five reels. *Marguerite Courtrot.*
 Feb. 19—"SILAS MAENER" (Thanhouser), five reels. *Frederick Warde.*

PATHE.
 Jan. 3—"THE KING'S GAME" (Daly), five reels. *Pearl White.*
 Jan. 10—"MME. X" (Pathe), five reels. *Dorothy Donnelly.*
 Jan. 17—"THE LOVE TRIAL" (Pathe), five reels. *All Star Cast.*
 Jan. 24—"HAZEL KIRKE" (Wharton), five reels. *All Star Cast.*

PARAMOUNT.
 Feb. 3—"TENNESSEE'S PARADE" (Lasky), five reels. *Fanny Ward.*
 Feb. 7—"MADAME LA PRESIDENTE" (Morosco), five reels. *Anna Held.*
 Feb. 14—"THE TRAIL OF THE LONESOME PINE" (Lasky), five reels. *Charlotte Walker.*
 Feb. 17—"OUT OF THE DRIFTS" (Famous), five reels. *Marg. Clarke.*
 Feb. 21—"BLACKLIST" (Lasky), five reels. *Blanche Sweet.*
 Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Florence Rockwell.*
 Feb. 28—"DIPLOMACY" (Famous), five reels. *Marie Doro.*
 Mar. 2—"POOR LITTLE PEPPINA" (Famous), six reels. *Mary Pickford.*
 Mar. 6—"TO HAVE AND TO HOLD" (Lasky), five reels. *Mae Murray.*
 Mar. 9—"BEN BLAIR" (Pallas), five reels. *Dustin Farnum.*
 Mar. 13—"FOR THE DEFENSE" (Lasky), five reels. *Fannie Ward.*
 Mar. 16—"CODE OF MARIE GRAY" (Morosco), five reels. *Constance Collier.*
 Mar. 20—"THE MAN WHO FOUND HIMSELF" (Famous Players), five reels. *John Barrymore.*
 Mar. 23—"THE LONGEST WAY ROUND" (Famous), five reels. *Hazel Dawn.*
 Mar. 27—"AUDREY" (Famous), five reels. *Pauline Frederick.*
 Mar. 30—"THE SOWERS" (Lasky), five reels. *Blanche Sweet.*

TRIANGLE.
 Jan. 30—"THE PRICE OF POWER" (Fine Arts), five reels. *Orrin Johnson.*
 Jan. 30—"HE DID AND HE DIDN'T" (Keystone), two reels. *Arbuckle, Normand.*
 Jan. 30—"THE GREEN SWAMP" (Kay Bee), five reels. *Beatie Barriscale.*
 Jan. 30—"LOVE WILL CONQUER" (Keystone), five reels. *Fred Mac.*
 Feb. 6—"ACQUITTED" (Fine Arts), five reels. *Wuffed Lucas.*
 Feb. 6—"HIS HEREAFTER" (Keystone), two reels. *Charles Murray.*
 Feb. 6—"D'ARTAGNAN" (Kay-Bee), five reels. *Orrin Johnson.*
 Feb. 6—"HIS PRIDE AND SHAME" (Keystone), two reels. *Ford Sterling.*
 Feb. 13—"HIS PICTURE IN THE PAPERS" (Fine Arts), five reels. *Fairbanks.*

Feb. 13—"HONOR'S ALTAR" (Kay-Bee), five reels. *Barriscale, Stone, Edwards.*

UNIVERSAL (RED FEATHER).
 Jan. 31—"THE PATH OF HAPPINESS," five reels. *Violet Mescrau.*
 Feb. 2—"A KNIGHT OF THE RANGE," five reels. *Harry Carey.*
 Feb. 14—"THE SPHINX," five reels. *Kelcey and Shannon.*
 Feb. 21—"SONS OF SATAN," five reels.

BLUEBIRD.
 Feb. 7—"UNDINE," five reels. *Ida Schnall.*
 Feb. 14—"HOP, THE DEVIL'S BREW," five reels. *Lois Meredith.*
 Feb. 21—"THE WRONG DOOR," five reels. *Carter De Haven.*
 Feb. 28—"THE GRIP OF JEALOUSY," five reels. *Louise Lovely.*

V. L. S. E.
 Jan. 31—"SOULS IN BONDAGE" (Lubla), five reels. *Nance O'Neill.*
 Feb. 7—"THE CROWN PRINCE'S DOUBLE" (Vita.). *Maurice Costello.*
 Feb. 7—"THOU SHALT NOT COVEY" (Selig). *Tyrone Power.*
 Feb. 14—"THE WRITING ON THE WALL" (Vita.). *five reels. Jos. Kilgour.*
 Feb. 21—"KENNEDY SQUARE" (Vita.). *five reels. Antonio Moreno.*
 Feb. 28—"COLTON, U. S. N." (Vita.). *five reels. Chas. Richman.*
 Mar. 6—"UNTO THOSE WHO SIN" (Selig), five reels. *Fritzi Brunnet.*
 Mar. 20—"THE TWO-EDGED SWORD" (Vita.). *five reels. Edith Story and Evert Overton.*
 Mar. 27—"THE SUPREME TEMPTATION" (Vita.). *five reels. Antonio Moreno and Dorothy Kelly.*
 April 10—"THE VITAL QUESTION" (Vita.). *five reels. Virginia Pearson.*

WORLD FILM.
 Jan. 3—"CAMILLE" (Shubert), five reels. *Clara Kimbal Young.*
 Jan. 10—"LIFE'S WHIRLPOOL" (World), five reels. *Holbrook Blinn.*
 Jan. 17—"THE CITY" (Shubert), five reels. *Thurlo Berg.*
 Jan. 24—"THE BALLET GIRL," five reels. *Holbrook Blinn.*
 Jan. 31—"FRUITS OF DESIRE," five reels. *Robert Warwick.*

PROGRAMS.

GENERAL.

LUBIN.
 Feb. 14—"A SONG FROM THE HEART," one reel (Dr.).
 Feb. 17—"THE UPLIFT," three reels (Dr.).
 Feb. 19—"A TEMPORARY HUSBAND," one reel (Com.).

BIOGRAPH.
 Feb. 14—"JUST GOLD," one reel (Dr.). Re-Issue.
 Feb. 15—"HIS WHITE LIE," two reels (Dr.).
 Feb. 16—"PIQUE," three reels (Dr.).

SELIG.
 Feb. 14—TITLE NOT REPORTED.
 Feb. 14—"SELIG TRIBUNE, No. 13," one reel (Topical).
 Feb. 17—"SELIG TRIBUNE, No. 14," one reel (Topical).
 Feb. 19—TITLE NOT REPORTED.

VITAGRAPH.
 Feb. 14—"YOU'RE NEXT," one reel (Com.).
 Feb. 18—"IN ARCADIA," one reel (Com.).
 Feb. 19—"THE MAN HE USED TO BE," three reels (Dr.).

ESSANAY.
 Feb. 15—"GOLD DUST," two reels (Dr.).
 Feb. 16—"Vernon Howe Bailey's Sketch Book or Chicago" (Scene), split reel.
 Feb. 19—"POLITENESS PAYS," three reels (Dr.).

KALEM.
 Feb. 15—"HAM TAKES A CHANCE," one reel (Ham Com.).
 Feb. 16—"A MOLAR MIX-UP," one reel (Com.).
 Feb. 18—"THE GUIDING HAND," one reel (Dr.).
 Feb. 19—"THE PERILOUS SWING," one reel (Dr.).
 H. of H. Series.

VIM.
 Feb. 17—"ONE TOO MANY," one reel (Com.).
 Feb. 18—"LUCK AND LUCK," one reel (Com.).

KNICKERBOCKER STAR FEATURES.
 Feb. 18—"Child of the West," three reels (Dr.).

MUTUAL.

AMERICAN.

Feb. 14—"A MODERN SPHINX," three reels (Dr.).

THANHOUSER.
 Feb. 16—"OUTWITTED," three reels (Dr.).

FALSTAFF.
 Feb. 15—"RUTH'S REMARKABLE RECEPTION," one

reel (Com.).
 Feb. 17—"PERKIN'S PEACE PARTY," one reel (Com.).

BEAUTY.
 Feb. 16—"ELLA WANTED TO ELOPE," one reel (Com.).
 Feb. 20—"THE BATTLE OF CUPID OVITCH," one reel (Com.).

VOGUE.
 Feb. 17—TITLE NOT REPORTED.
 Feb. 20—TITLE NOT REPORTED.

MUTUAL.
 Feb. 17—"MUTUAL WEEKLY, No. 59," one reel (Topical).

MUSTANG.
 Feb. 18—"WHEN THE LIGHT CAME," three reels (Dr.).

CUB.
 Feb. 18—TITLE NOT REPORTED.
 Feb. 20—TITLE NOT REPORTED.

GAUMONT.
 Feb. 20—"SEE AMERICA FIRST," No. 22 (Scene), and "KEEPING UP WITH THE JONESSES," split reel.

UNIVERSAL.

RED FEATHER.
 Feb. 14—"THE SPHINX," five reels (Dr.).

NESTOR.
 Feb. 14—"WHEN THE LOSERS WON," one reel (Com.).

GOLD SEAL.
 Feb. 15—"THE FAMILY SECRET," three reels (Com. Dr.).

REX.
 Feb. 15—"THE STRONG ARM SQUAD," one reel (Dr.).

IMP.
 Feb. 15—"CINDERS," one reel (Dr.).

LAEMMLE.
 Feb. 16—"AS FATE DECIDES," one reel (Dr.).

L-KO.
 Feb. 16—"ELEVATING FATHER," two reels (Com.).
 Feb. 16—"UNIVERSAL ANIMATED WEEKLY, No. 6."

VICTOR.
 Feb. 17—"IN THE NIGHT," three reels (Dr.).

POWERS.
 Feb. 17—"BUILDING UP THE WEALTH OF A NATION" and "JOE BOKOS' ADVENTURES" (Cart.).
 Feb. 19—"UNCLE SAM AT WORK, No. 9," Bureau of Weights and Measures, one reel (Ed.).

IMP.
 Feb. 18—"PLOT AND COUNTERPLOT," two reels (Dr.).

REX.
 Feb. 18—"BORROWED PLUMES," one reel (Dr.).

NESTOR.
 Feb. 18—"FLIVVER'S DILEMMA," one reel (Com.).

BISON.
 Feb. 19—"A RECOILING VENGEANCE," three reels (Dr.).

REX.
 Feb. 20—"DOLLY'S SCOOP," three reels (Dr.).

L-KO.
 Feb. 20—"TWENTY MINUTES AT THE FAIR," one reel (Com.).

"THE UPSTART."

PRODUCED BY ROLFE. FIVE REELS.

Released Feb. 7. Metro.

STORY—Adapted from the play, "The Upstart," written by Tom Barry.
 SCENARIO—Technically good.
 DIRECTION—Good.
 ACTION—Fast.
 SITUATIONS—Funny.
 ATMOSPHERE—O. K.
 CONTINUITY—For the better part alright.
 SUSPENSE—Climaxes approached easily and naturally.
 DETAIL—Good.
 COSTUMES—Proper.
 PHOTOGRAPHY—Average.
 ACTING—Good.
 CAMERA WORK—Good.
 LIGHTING—Right.
 EXTERIORS—Standard.
 INTERIORS—Well chosen.
 BOX OFFICE VALUE—A very good feature, should draw well in the better houses.
 REMARKS—This screen comedy contains many amusing situations, and they are capably handled by a good cast. The story is of a young wife, who elopes with her chauffeur and encounters many obstacles which cause her to return to her husband, a minister. The cast included Marguerite Snow, George Le Guere, and Frederick Sumner.



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WHARTON, Inc., ITHACA, N. Y.



PICTURE PLAY REPORTS.

"VULTURES OF SOCIETY."

PRODUCED BY ESSANAY. FIVE REELS.

Released Feb. 14. V. L. S. E. Program.

STORY—Modern melodrama.
 SCENARIO—Poorly constructed.
 DIRECTION—Far below standard.
 ACTION—Draggy.
 ATMOSPHERE—Fair.
 SITUATIONS—Trite.
 CONTINUITY—Poor.
 SUSPENSE—Not withheld properly.
 DETAIL—Very bad.
 COSTUMES—O. K.
 PHOTOGRAPHY—Lacks definition at times.
 ACTING—Good.
 CAMERA WORK—Too much foreground in evidence.

LIGHTING—Average.
 EXTERIORS—Average.
 INTERIORS—Good.

BOX OFFICE VALUE—Nothing to recommend it.

REMARKS—Five reels of weird happenings is the only conclusion reached. There are times when the mistakes are glaring. Too many newspaper inserts are used, and on one occasion a foreign newspaper carries articles which are not consistent. The story itself becomes so complicated that one wonders what it is all about. In view of the competition in picture circles good direction is absolutely essential to the success of any film, but this photoplay gives proof of the fact that the director used neither discretion or judgment.

The cast is good, but with the material at hand they could not secure effective results. A fitting title to this feature would be "Visions."

Frei.

"THE WHITE ROSETTE."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released Feb. 5. Mutual Film Corp.

STORY—Modern drama, with a prologue, dealing with the romantic period of the seventeenth century.

SCENARIO—Very much at fault.

DIRECTION—Very poor; scenes are allowed to drag.

ACTION—Fair.

SITUATIONS—Unconvincing.

SUSPENSE—Overdone.

CONTINUITY—Uneven.

ATMOSPHERE—O. K.

DETAIL—The director and scenario writer are both guilty of allowing important details to escape them.

ENSEMBLE EFFECT—Fair.

EXTERIORS—Average.

INTERIORS—Right.

LIGHTING—Faulty.

PHOTOGRAPHY—Good.

CAMERA WORK—Nothing unusual.

ACTING—Far below standard, with the exception of the lady who plays the Baroness Freida, who is not programmed.

COSTUMES—Not consistent in the latter part of the picture.

SITUATIONS—Mostly improbable.

BOX OFFICE VALUE—Might draw in the smaller houses, but the chances are slim.

REMARKS—This photoplay evidences the fact that a good story is essential to good direction. Without the story the inevitable result is a poor production.

It is unbelievable that a modern society woman, possessed of a millionaire husband, cannot secure about a thousand dollars with which to pay her gambling indebtedness, and it is amusing to think that valuable stocks are left carelessly about instead of being in a safe or safety deposit vault. All this and more, and as for "The White Rosette," it has no bearing on the story.

Frei.

"A CIRCUS ROMANCE."

PRODUCED BY EQUITABLE FILM CORP. FIVE REELS.

Released Jan. 24. Equitable Film Corp.

STORY—Melodrama dealing with the trials and tribulations of a circus performer.

SCENARIO—Good.

DIRECTION—Painstaking.

ACTION—Interesting.

SITUATIONS—Well placed.

SUSPENSE—Holds at all times.

ATMOSPHERE—Splendid.

CONTINUITY—Even.

PHOTOGRAPHY—Average.

CAMERA WORK—Standard.

EXTERIORS—Carefully selected.

INTERIORS—O. K.

COSTUMES—Accurate.

SITUATIONS—Good.

LIGHTING—Average.

ACTING—Standard.

DETAIL—Fairly good.

BOX OFFICE VALUE—The possibilities of this feature are good.

REMARKS—The circus atmosphere in this picture is at all times interesting. The story is of Babette, a dancer, who has been brought up amid circus surroundings by her mother. After the demise of her maternal parent she learns of the whereabouts of her father, who has become a prominent citizen in one of the towns the circus plays in. Babette goes to reside with her father, but the village gossips cause her to return to the circus, where her sweetheart awaits her. Muriel Ostriche plays the role of Babette acceptably, as does George Larkin the part of Petey.

Frei.

LAWRENCE MCCLOSKEY is suing the Peerless Film Co. for \$250, alleging that amount is due him for making an adaptation of a popular play.

HOPP HADLEY has joined the forces of the Mutual Film Corporation. He will assume the duties of pictorial editor.

THE Triangle Film Corporation is issuing a house organ. The big three combination is now snugly ensconced in its new offices in the Brokaw Building, Broadway and Forty-second Street.

A Screen Triumph

Edwin Milton Royle, one of America's foremost playwrights, says, "Miss Michelena's work on the witness stand in 'THE UNWRITTEN LAW' is the most real and convincing emotion I have ever seen in pictures. Real grief, as we know, is grotesque and distressing if not ludicrous, but Miss Michelena is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph."

To Be Released on the State Rights Plan

A trade showing of "The Unwritten Law" will be held in New York City, on Thursday, Feb. 24th, at Wurlitzer Hall, at 10 A. M. and 2.30 P. M.

CALIFORNIA MOTION PICTURE CORPORATION

SAN RAFAEL, CALIFORNIA

BEATRIZ
 MICHELENA
 "IN"
 The UNWRITTEN
 LAW"

PICTURE PLAY REPORTS.

"D'ARTAGNAN."

PRODUCED BY KAY BEE-INCE. FIVE REELS.

Released Feb. 6. Triangle.

STORY—Adaptation of Alexander Dumas' play, "The Three Guardsmen." Romantic drama.
 SCENARIO—Excellent.
 DIRECTION—Fine.
 ACTION—Plenty of action throughout. Always interesting.
 SITUATIONS—Exciting.
 ATMOSPHERE—Wonderful.
 CONTINUITY—Couldn't be better.
 SUSPENSE—Right.
 DETAIL—Notable.
 COSTUMES—This is a costume play of costume plays, and everything worn by the characters is accurate to the smallest detail.
 PHOTOGRAPHY—Standard.
 ACTING—Of the best grade.
 CAMERA WORK—Beautiful.
 LIGHTING—Good.
 EXTERIORS—Convincing.
 INTERIORS—Elaborate and accurate.
 BOX OFFICE VALUE—One hundred per cent. good.

REMARKS—Dumas' famous play has been done several times in pictures, but all other versions pale beside this master visualization so ably directed by Chas. Swickard, evidently under the watchful eye of Tom Ince himself. Orrin Johnson makes a capital D'Artagnan. He fairly lives the romantic swashbuckler. Walt Whitman plays Cardinal Richelieu, and his performance was worthy of special mention. The cast, individually and collectively, excels in every particular.

As a screen entertainment "D'Artagnan" will prove eminently satisfactory to all lovers of classic fiction. This is the type of picture play that elevates the motion picture business and incidentally, draws new patrons to the box office. Let's have more of the same grade by all means. *Rik.*

"FATTY AND MABEL ADRIFT."

PRODUCED BY KEYSTONE-SENNETT. TWO REELS.

Released Feb. 6. Triangle.

STORY—Melodramatic farce.
 SCENARIO—Made to order to fit personalities of stars.
 ACTION—Fast and furious.
 DIRECTION—Very good.
 SITUATIONS—Howlingly funny.
 SUSPENSE—Breath holding.
 CONTINUITY—All the way through.
 ATMOSPHERE—Right.
 DETAIL—Proper.
 COSTUMES—Right.
 PHOTOGRAPHY—Fine.
 ACTING—Good.
 CAMERA WORK—Great.
 LIGHTING—Average.
 EXTERIORS—Varied.
 INTERIORS—Right.

BOX OFFICE VALUE—What's better than a great lively Keystone? This one has everything. Enough said.
 REMARKS—Fatty Arbuckle and Mabel Normand have been fitted with a convenient vehicle which furnishes adequate opportunities for the exploitation of their wonderful comedy attainments. There is the usual comic mishaps and the customary burlesque melodrama all nicely welded together. "Fatty and Mabel Adrift" has more laughs in its two reels than any five Broadway musical comedies that come to mind. *Rik.*

"RAGAMUFFIN."

PRODUCED BY LASKY. FIVE REELS.

Released Feb. 3. Paramount.

STORY—Crook story. Regeneration theme. Has been done to death in pictures.
 SCENARIO—Good.
 ACTION—Draggy.
 DIRECTION—The director has done wonders with a conventional story, and can not be blamed for any lack of interest in the picture.
 SUSPENSE—Lacking.
 CONTINUITY—Fair.
 ATMOSPHERE—Good.
 SITUATIONS—Conventionally melodramatic.
 DETAIL—Good.
 COSTUMES—O. K.
 PHOTOGRAPHY—Great.
 ACTING—Average.
 CAMERA WORK—Wonderful.
 LIGHTING—Great.
 EXTERIORS—Good.
 INTERIORS—Artistic.

BOX OFFICE VALUE—Doubtful.
 REMARKS—Blanche Sweet is the star of the picture, and does fairly well in a stereotyped sort of role. Mrs. Lewis McCord offers an unusually clever character portrayal as Mary, and James Neill acts with authority and sincerity throughout. This feature is not up to Lasky's recently established high standard. *Rik.*

"THE SERPENT."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released Jan. 23. Fox Film Corp.

STORY—One of those "Dream" affairs. Suitable in every way for the exploitation of Theda Bara's vampirish talents.

SCENARIO—Well constructed.
 DIRECTION—Raoul Walsh directed and made a good picture play out of ordinary material.
 ACTION—Never uninteresting.
 ATMOSPHERE—Russian atmosphere cleverly suggested.
 SITUATIONS—Strong.
 CONTINUITY—Right.
 SUSPENSE—Properly maintained.
 DETAIL—Good.
 COSTUMES—Realistic and accurate.
 PHOTOGRAPHY—Good.
 ACTING—Fine.
 CAMERA WORK—Good.
 LIGHTING—Average.
 EXTERIORS—Well chosen.
 INTERIORS—Convincing.

BOX OFFICE VALUE—Theda Bara has a host of admirers. They will not be disappointed in this one.

REMARKS—The story revolves around the imaginary adventures of a Russian peasant girl, Vania, capably played by Theda Bara has "some" adventures, and runs the gamut from poverty to riches, incidentally by way of revenge, causing a young nobleman to commit suicide. But it's only a "dream," and every thing ends nicely to everyone's satisfaction. *Rik.*

"THE IDOL OF THE STAGE."

PRODUCED BY GAUMONT. FIVE REELS.

Released Feb. 3. Mutual Masterpicture.

STORY—Interesting melodrama with plenty of heart interest.
 SCENARIO—Good.
 DIRECTION—Of the best sort.
 ACTION—Always holding.
 SITUATIONS—Strong.
 ATMOSPHERE—Realistic.
 CONTINUITY—Never drags for an instant.
 SUSPENSE—Right.
 DETAIL—Accurate.
 COSTUMES—Proper.
 PHOTOGRAPHY—Average.
 ACTING—Good.
 CAMERA WORK—Good.
 LIGHTING—Average.
 EXTERIORS—Convincing.
 INTERIORS—Solidly built.

BOX OFFICE VALUE—Good drawing card.

REMARKS—Malcolm Williams, an excellent actor with an easy method and sure touch, is the featured player. Richard Garrick directed this picture play and turned out a first rate feature, which contains nothing startling but maintains a fine average of good screen entertainment.

On the whole, an artistically presented and capably acted melodrama of the modern type now in demand. *Rik.*

"A KNIGHT OF THE RANGE."

PRODUCED BY RED FEATHER. FIVE REELS.

Released Feb. 7. Universal Program.

STORY—Western melodrama.
 SCENARIO—Good.
 DIRECTION—Conventional story, well directed.
 ACTION—Lots and lots of it.
 ATMOSPHERE—Convincing.
 SITUATIONS—Typical of "Western" melodrama.
 CONTINUITY—O. K.
 SUSPENSE—Right.
 DETAIL—Proper.
 COSTUMES—Picturesque and in accord with story.
 PHOTOGRAPHY—Fair.
 ACTING—Good.
 CAMERA WORK—Average.
 LIGHTING—Average.
 EXTERIORS—Great.
 INTERIORS—Average.

BOX OFFICE VALUE—This class of feature has been "Broncho Billed" so many times its drawing power is problematical.
 REMARKS—There is one thing about this picture play of the wild and woolly West which stands out prominently, and that is the marvelous riding contributed by Harry Carey, who is also a good actor. If there is any demand for good "Westerns" this one fills the bill in every particular. Carey, however, is worthy of better screen material. *Rik.*

DEVORE FARMER has been engaged to play character leads with the new Roland West M. P. Corporation. They say Devore is receiving heavy wages.

NORMAN JEFFRIES, former Philadelphia vaudeville agent, is now publicity manager of Lubin's.

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ELLA
WHEELER
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"THE DRIFTER."

PRODUCED BY GAUMONT. FIVE REELS.

Released Feb. 7. Mutual Masterpicture.

STORY—Psychological melodrama. Original script by John Clymer.

SCENARIO—Right.

DIRECTION—Very good.

ACTION—Swift and absorbing.

ATMOSPHERE—Convincing.

CONTINUITY—Even.

SUSPENSE—Right.

DETAIL—Excellent.

COSTUMES—Accurate.

PHOTOGRAPHY—Average.

ACTING—Good.

CAMERA WORK—Average.

LIGHTING—O. K.

EXTERIORS—Attractive.

INTERIORS—Look like what they are intended to represent.

BOX OFFICE VALUE—Good, average drawing card.

REMARKS—Alexander Gaden plays the principal male role, that of a minister with a weakness for gambling. His performance is notably true to type. Iva Shephard makes a sufficiently alluring adventuress. "The Drifter," on the whole, is a pleasing screen entertainment.

Her.

PHOTOGRAPHY—Clear.

ACTING—Deserving of praise.

CAMERA WORK—Up to standard. (Camera man, Wm. Zollinger.)

LIGHTING—Good.

EXTERIORS—Pleasing and natural.

INTERIORS—Great.

SITUATIONS—Well staged.

BOX OFFICE VALUE—Should prove a winner.

REMARKS—It takes seven reels to tell the story of the life of "Silas Marner," but they are all interesting. The picture does not contain any blood and thunder scenes or catastrophes, but embraces natural situations and splendid acting. The story is of a quaint old man who becomes embittered and estranged because of a false accusation of a friend whom he trusted. Driven from his native village he settles down, a miserable and unhappy man, far from home, and lets one passion become the absorbing motive for existence; the love for gold. In the development of the story a little child enters his life, and henceforth Marner's heart is warmed with the love for humanity.

Frederick Warde, in the title role, gave a splendid characterization of the heart broken weaver, and the balance of the cast was extremely good.

Fret.

The train comes to a sudden stop and he finds they are delayed just long enough for him to miss this particular engagement, but such are the sorrows of a commuter's life.

Not so with E. K. Lincoln, leading man of the Lubin Company of Philadelphia, Pa. Lincoln resides in New York, and every morning bright and early finds him on the train for his long trip to the studio at Philadelphia, and then, after the days work, back again to New York.

Each trip consumes two hours, but this time is put to good advantage by Mr. Lincoln in writing scenarios and revising the various parts he will be called upon to play in the picture of to-morrow.

BIDE DUDLEY of The N. Y. Evening World staff, has been engaged by the Van Dyke Film Co., of Manhattan, to furnish a comedy "one reeler" every week. Bud Ross will be featured in the pictures, under the direction of Jerold T. Hevener.

THE Civic Organization of St. Paul, Minn., are heading a movement to have a nine days' frolic in ice. A fort of snow has been erected, wherein moving pictures will be shown while skaters dance on the ice.

HUTCHINSON, Kan., is to have a new picture house in that city, to be known as the Theatre Royal. It will have a seating capacity of 448, and will be completed on or about March 15, at a cost of \$10,000.

"SILAS MARNER."

PRODUCED BY THANHOUSER FILM CO. SEVEN REELS.

Released Feb. 19. Mutual Film Corp.

STORY—An adaptation of the novel, by George Eliot.

SCENARIO—Well constructed.

DIRECTION—Ernest Warde displays excellent judgment and technique.

ACTION—Corking.

ATMOSPHERE—Thoroughly in keeping with the story.

CONTINUITY—Even.

SUSPENSE—Very good.

DETAIL—Almost perfect.

COSTUMES—Accurate.

"THE SOUL'S CYCLE."

PRODUCED BY CENTAUR. FIVE REELS.

Released Feb. 13. Mutual Film Corp.

STORY—A drama of yesterday and to-day, a tale of reincarnation.

SCENARIO—Fair.

DIRECTION—Average.

ACTION—Draggy.

ATMOSPHERE—O. K.

CONTINUITY—Uneven.

SUSPENSE—The element of suspense is lacking.

DETAIL—Faulty.

COSTUMES—Right.

PHOTOGRAPHY—Good.

ACTING—Not up to standard.

CAMERA WORK—Average.

LIGHTING—Good.

EXTERIORS—Artistic and natural.

INTERIORS—Good.

BOX OFFICE VALUE—Hard to determine.

SITUATIONS—Very few good ones.

REMARKS—The first epoch of this picture portrays life in the Grecian era, and while the settings are artistic and beautiful the action lags, due to the fact that the film contains naught but scenery. In attempting Grecian characters the cast displays a lack of knowledge of the noble art of acting. Wise directors as a rule avoid the responsibility of staging Greek plays for the reason that they are a dangerous experiment unless the cast is *par excellence* and the detail perfect. In the latter epoch are revealed the reincarnated souls of other years. Again it is apparent that the director was at fault, for as we are aware, this is an era of types in motion pictures, and the types in this film are sadly misplaced.

Margaret Gibson makes a pretty appearance on the screen, but John Oaker, as her sweetheart, is impossible for the reason that he resembles a fifteen year old boy and has no knowledge of dramatic values.

The featuring of Bostock's lions in conjunction with the star is wrong.

Fret.

A commuter's life is always a hard one, but especially so these chilly mornings when the rush to the always cold depot is made with the proverbial cup of coffee in one hand and a roll in the other. Perhaps he has an important business engagement in the city, and having made all his train connections in good shape, he settles down in comfort to read his morning paper.

SECOND TRIANGLE NIGHT

BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

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